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A Survey of Modern Companion Pieces Outlining Specific Compositional Similarities Between Ralph Vaughan Williams' Dona Nobis Pacem and Mack Wilberg's Requiem Aeternam and Let Peace Then Still the Strife

Joel Dunlap

A SURVEY OF MODERN COMPANION PIECES OUTLINING SPECIFIC COMPOSITIONAL SIMILARITIES BETWEEN RALPH VAUGHAN WILLIAMS' DONA NOBIS PACEM AND MACK WILBERG'S REQUIEM AETERNAM AND LET PEACE THEN STILL THE STRIFE

by

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ABSTRACT

Companion compositions can best be described as musical works composed to specifically coordinate in conjunction with a preexisting musical work. For the sole purpose and intention of complementing or coalescing with another work, the two companion compositions could share similar subject matter, choral/vocal or orchestral themes, and motifs, length, text treatment, context. Evidence in this survey will expound upon various examples of companion compositions from prominent modern-day composers.

The primary objective of this research is to study specific compositional characteristics, correlations, and relationships between Mack Wilberg's two original compositions – *Requiem aeternam* and *Let peace then still the strife* with Ralph Vaughan Williams' *Dona nobis pacem*. Although additional findings and evidence of companion compositions will be presented, the researcher will largely focus on the two original compositions by Mack Wilberg for the basis of this study and survey.

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Introduction

The purpose of this dissertation is to research musical works that have been composed with intentions of specifically coordinating with a preexisting musical work. The researcher will focus primarily on choral and orchestral scores but will also include, for the purpose of providing additional evidence, companion compositions of other musical genres. By way of score study and corresponding results from a search on related music literature, the researcher will refer to a "companion composition" as one that has been specifically composed to coordinate with an existing work by a different composer. Similar characteristics may include, but are not limited to, musical style or motifs, genre, texture in orchestration and voices, treatment of text, and length. The researcher will also consider additional aspects that could join companion compositions such as historical references or specific occasions, theme, subject matter, and texture.

This particular research can prove to be beneficial to the choral director when planning a concert in pairing themes, text, and orchestration. Although many compositions can be paired on the same concert program to complement a preexisting work to justify needs of hiring an orchestra, only a limited number of 21st-Century choral and orchestral works have been composed for the sole purpose and intention of coordinating with an existing composition.

For the purpose of this study, the researcher will interview prominent composers in the field of choral music who have written choral and orchestral companion pieces for preexisting works. Compositions that are listed in the Review of Literature are primarily the result of commissions received by a composer to compose such works to coordinate

with a preexisting composition. The interviewing process will consist of a series of approximately forty questions particularly focusing on, but not limited to, musical style, genre, characteristics, relationships, theme or text treatment, and intent. The researcher will include in the dissertation the results of the interviews to better support the need for companion pieces in today's concert setting; however, the predominant emphasis of the study will focus on Mack Wilberg's companion compositions *Requiem aeternam* and *Let peace then still the strife.* The selected Wilberg compositions have been commissioned to specifically bookend Ralph Vaughan Williams' cantata *Dona nobis pacem*. In order to further study *Dona nobis pacem*, the researcher will provide, for the reader, a brief history of the genres of cantata and oratorio to support the blueprint of such masterworks.

In 2006, Dr. Mack Wilberg, conductor of the Tabernacle Choir in Salt Lake City, Utah, received a commission from the Carnegie Hall Corporation to specifically compose two selections for the intended purpose to bookend Ralph Vaughan Williams' *Dona nobis pacem*. The two commissioned selections were to serve as a Prologue and Epilogue for Williams' piece. From this commission request, Dr. Wilberg composed *Requiem aeternam* and *Let peace then still the strife*. *Requiem aeternam* utilizes the traditional Latin text from the Roman Rite of the Catholic Church, while *Let peace then still the strife* contains four original verses authored by David Warner. Participants of the Carnegie Hall National Choral Festival and the Orchestra of St. Luke's presented the world premiere of the commissioned compositions. Conducted by Craig Jessop, the performance was held at the Isaac Stern Auditorium in New York City on March 14, 2006. With a suggestion from Craig Jessop to eventually use the Introit as a basis for a larger work, Wilberg's *Requiem aeternam* would ultimately become the first movement

of his larger composition, *Requiem*, a multi-movement work for chorus, soloists, and orchestra.[1]

Dr. Mack Wilberg, who was born in 1955 in Price, Utah, received his Master of Music and Doctor of Musical Arts degrees from the University of Southern California and has served as the conductor of the Tabernacle Choir at Temple Square since 2008. Wilberg formerly served on the faculty of Brigham Young University and is an active pianist, choral clinician, composer, and arranger.[2]

Born in Down Ampney, Gloucestershire, England, Ralph Vaughan Williams (1872-1958), was considered one of the most important English composers of his generation. Vaughan Williams' wide variety of compositional output includes such genres as operas, ballets, chamber music, and secular and sacred choral music. This prolific career resulted in Vaughan Williams being labeled as one of the most influential composers alongside English Benjamin Britten. Vaughan Williams' style infused folk elements, traditional motifs, and styles, and twentieth-century nuances that were becoming popular in choral and orchestral music.[3]

For the purpose of this study, the researcher will focus attention to Vaughan Williams' cantata *Dona nobis pacem*, composed in 1936. However, in the Review of Literature, the researcher will provide several examples that will demonstrate the need for companion compositions from various composers from the 21st century. Set for mixed chorus, soprano and baritone soloists, and orchestra, *Dona nobis pacem* was commissioned to mark the centennial of Huddersfield Choral Society with its first

[1] Mack Wilberg. Personal Interview. August 8, 2019.
[2] Mack Wilberg, "Mack Wilberg," accessed June 14, 2019, https://www.revolvy.com/page/Mack-Wilberg.
[3] Nicholas Strimple, *Choral Music in the Twentieth Century* (Oregon: Amadeus Press, 2002), 77-79.

performance on October 2, 1936.[4] In six movements, this major work employs various texts such as three poems by Walt Whitman, an excerpt from a John Bright (1811-1889) speech, brief settings from the mass ordinary, and several references to verses from the Bible. Prior to completion of *Dona nobis pacem*, Vaughan Williams' originally composed 'Dirge for Two Veterans' which, although never published, is also included in the cantata.[5] The orchestra introduces to the audience a sense of anguish through tones and phrases of lament, which prepares the listener for the soprano solo's expressive and passionate *Agnus Dei*. Simon Heffer states Vaughan Williams intended for his cantata to be a "pre-emptive lament for the fact that another war is inevitable before certain elements come to their senses."[6]

Vaughan Williams' *Dona nobis pacem* contributes greatly to the genre of the cantata during the 20th century and remains a staple amongst choirs and orchestras for present day concert programming. The following sections of this particular chapter will explore the history and progression of the "cantata" and "oratorio". The researcher will provide, for the reader, an abbreviated historical background and further explore compositions that could be classified as "companion" in the 18th and 19th-Centuries. Cantatas, oratorios, and masses often tend to be shorter in length providing an opportunity for composers and conductors to program a work that can be paired with these earlier genres.

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[4] Keith Alldritt, *Vaughan Williams: Composer, Radical, Patriot – A Biography* (Marlborough: The Crowood Press Ltd., 2015), 142.

[5] Alain Frogley, *Vaughan Williams Studies* (Cambridge: Cambridge University Press, 1996), 115-116.

[6] Simon Heffer, *Vaughan Williams* (Boston: Northeastern University Press, 2000), 91-92.

History of Extended/Multi-Movement Works

Dating from the early to mid-Baroque period, the genre of the cantata, originating in Italy, was intended for two to three voices and only accompanied by instruments in the basso continuo group. The particular sections contained within the work became progressively larger and more defined as compositional masterpieces.[7]

Including a variety of changes in voicing and instrumentation and alternating between arias and recitatives, the cantata primarily focused on music and poetry on a smaller, more intimate scale. In contrast to Baroque opera, the cantata did not demand a stage for production and did not require costumes or scenery.[8]

Pioneering the genre of the cantata were composer-forerunners Alessandro Stradella (1643-1682), Alessandro Scarlatti (1660-1725), and Giacomo Carissimi (1605-1674). Composing nearly 150 cantatas, Carissimi wrote many of them for his primary secular patron, Queen Christina of Sweden, while Scarlatti's impressive output spans over six-hundred masterpieces from this particular genre.[9] As the century progressed, Johann Sebastian Bach (1685-1750) would also prove to be a leader in the genre of cantata. Even though Bach composed a small number of secular cantatas, the majority of his output in this genre was considered sacred. These sacred works often incorporated an ancient German chorale tune. Although Bach rarely composed an original hymn tune to be included in his cantatas, the harmonized hymn, as written by a different composer, played an important role within the context of the cantata. The hymn included

[7] Claude Palisca, *Baroque Music* (New Jersey: Prentice-Hall, Inc., 1991), 114.

[8] Lawrence Bennett, *The Italian Cantata in Vienna: Entertainment in the Age of Absolutism* (Indiana: Indiana University Press, 2013), 86.

[9] David Grout, *A History of Western Music* (New York: W. W. Norton & Company, 1996), 412.

combinations of scripture and reflective texts which supplied the liturgical role for the church.[10]

The nineteenth-century witnessed a flourished continuation of the cantata with prominent composers such as Felix Mendelssohn (1809-1847), Robert Schumann (1810-1856), and Johannes Brahms (1833-1897) contributing to the genre. Brahms, being considered a great master of this genre, maintained its traditional format composing for chorus and orchestra and included a variety of musical selections specifically designed for women's, men's, or mixed voices.[11]

With a likeness in style and compositional makeup similar to the cantata, the oratorio can be classified as a sacred, yet non-liturgical dramatic composition. The term "oratorio", deriving from a worship or prayer hall called the "oratory", references a genre featuring a variety of performance opportunities and outlets such as recitatives, ariosos, arias, ensemble, and chorus.[12]

This newly formed concept, developed in Italy out of the musical advancements and guidance of the Florentine monodists, brought forth advancements in text, musical treatments, and musical relationships. The oratorio contained two musical forms that were existent in the mid-seventeenth century: *oratorio volgare* and *oratorio latino*. Although *oratorio volgare* was most popular during this time, Baroque composer Giacomo Carissimi (1605-1674) dedicated most of his writing to the form of *oratorio latino* – which contained only one main section as opposed to *oratorio volgare* in which

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[10] Gordon Jones, *Bach's Choral Music: A Listener's Guide* (New York: Amadeus Press, 2009), 15-19.

[11] Claude Palisca, *A History of Western Music* (New Jersey: Prentice-Hall, Inc., 1991), 621.

[12] Manfred F. Bukofzer, *Music in the Baroque Era – From Monteverdi to Bach* (New York: W. W. Norton, 1947), 112.

two sections were separated by a pastoral sermon.[13] As the genre progressed, oratorios developed greatly and underwent stylistic changes in form, as did the genre of the cantata. Unlike Carissimi's oratorios, the cantatas tended to incorporate more expressive melodic and harmonic languages, greater use of dissonant passages, and various chromatic shifts in tonality.[14]

George Frideric Handel (1685-1759), master of the Baroque oratorio, produced large-scale compositions in this particular genre including *La Resurrezione*, *Messiah*, and *Israel in Egypt*, and the secular oratorio *Semele*, which could have been classified as an English opera if the work had been set for the stage. Sharing similar characteristics as English opera, Handel's oratorios would include choruses that would be responsible for a larger role than what was required in opera.[15]

The Romantic era displayed prominent composers of oratorio, such as Felix Mendelssohn, Johannes Brahms, and Hector Berlioz (1803-1869). It should be noted that Romantic composers often paired extended works with preexisting works or compiled a complete set to make larger, multi-movement compositions that would be suitable for a concert setting.

Mendelssohn's oratorios, *St. Paul*, premiering in 1836, and *Elijah*, premiering in 1846, were large-scale in nature and can be considered two of his greatest accomplishments in this particular genre. Progressing from the Baroque foundation in musical characteristics of the genre set by Handel, alterations in compositional traits were

[13] George Buelow, *A History of Baroque Music* (Indiana: Indiana University Press, 2004), 90-91.
[14] Ibid., 98.
[15] Palisca, *Baroque Music*, 261-263.

evident through text treatment and greater uses of traditional motifs rather than specific movements or formative structures.[16]

In R. Larry Todd's book "Mendelssohn: A Life in Music", he states that during the time of *Elijah*, Mendelssohn was concurrently working on his third oratorio, *Christus*. Todd states that German writer Otto Jahn (1818-1869) speculated the two were to form a "complementary whole" that progresses the life of Christ beginning with the Old Testament.[17]

Although considered more of a complementary composition, *L'enfance du Christ* was composed by Hector Berlioz (1803-1869) in the mid-nineteenth century. The oratorio, consisting of a series of three cantatas, is written for small chorus and orchestra, solo voice and solo instruments and combine in unison for a complementary whole. The middle movement, *La fuite en Egypte*, however, was composed prior to Berlioz' completion of the trilogy.[18]

Additionally, it should be mentioned that Johannes Brahms' concert orchestral overtures Academic Festival Overture, Op. 80 and Tragic Overture, Op. 81, both written in 1880, are labeled and characterized by scholars to be companion compositions. Academic Festival Overture, Op. 80 contains unique compositional characteristics providing the audience with unique interpretations of Brahms' personality – a high-spirited combination of student drinking songs transforming into high art.[19] Composed in

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[16] Chester Lee Alwes, *A History of Western Choral Music, Volume 2* (New York: Oxford University Press, 2016), 18-21.

[17] R. Larry Todd, *Mendelssohn: A Life in Music* (Oxford: Oxford University Press, 2003), 555-556.

[18] Edward Dannreuther, *The Oxford History of Music: The Romantic Period Vol. VI* (Oxford: Clarendon Press, 1905), 170.

[19] Robert Pascall, *Brahms: Biographical, Documentary, and Analytical Studies* (London: Cambridge University Press, London, 1983), 99.

gratitude for receiving the honorary doctorate bestowed to Brahms by the University of Breslau in 1879, the Academic Festival Overture, Op. 90 can be perceived as more cheerful in nature, therefore, contrasting with its companion counterpart – the Tragic Overture, Op. 81. Brahms shared his sentiments with his colleague Fritz Simrock by explaining the origin of the latter was simply to satisfy his playful, melancholy character. The set of works are the only overtures in Brahms' complete compositional output.[20]

Evidence also suggests Brahms' *Rhapsody, Op. 53* and *Schicksaslied, Op. 54* can be classified as companion compositions sharing similar characteristics in treatments of text and musical correspondences. Author Lawrence Kramer states "I interpret these works as 'expressive doubles' of each other." Scored for chorus and orchestra, the two works correlate with immortality and grace.[21] Attention can be given to the fact that the two works are thematically paired through divisions between mortal suffering and grace while embodying characters from antiquity.[22]

Finally, William Walton's (1902-1983) *Belshazzar's Feast*, set for chorus and orchestra, shares much of the same instrumentation as Hector Berlioz's *Requiem*. After consulting with Sir Thomas Beecham, conductor for the *Requiem* at the 1931 Leeds Festival, Walton decided to use additional instruments that would appear on the same concert program as Berlioz's *Requiem.* The premiere took place October 8, 1931, and was conducted by Sir Malcolm Sargent.[23]

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[20] Phillip Huscher, "Johannes Brahms Tragic Overture, Op. 81," accessed July 8, 2019, https://www.rockfordsymphony.com/brahms-tragic-overture/.

[21] Christopher Reynolds, "Brahms Rhapsodizing: The Alto Rhapsody and Its Expressive Double," *The Journal of Musicology* 29, No. 2 (Spring 2012): 197-226.

[22] Ibid., 197.

[23] David Castleberry, "William Walton: Belshazzar's Feast," *The Choral Journal* 43, no. 5 (2002): 99.

Considering the genre of oratorio can be characteristically and traditionally longer in length, it is suggested that cantatas and masses cannot ideally stand alone in today's concert setting and therefore would lend an opportunity for choral and artistic directors to provide additional masterworks to complete a concert program of adequate length and financially justify needs of hiring an orchestra and additional soloists. The following chapter will review literature and provide several examples of companion compositions that have been commissioned to coordinate with smaller, preexisting works. These works share corresponding characteristics such as vocal and choral forces, orchestration, text, and subject matter.

CHAPTER II – *REVIEW OF LITERATURE*

After reviewing literature, it can be deduced that a minimal number of choral works exists in a true sense of being classified as companion compositions and it can be noted that no formal academic or non-academic document or research exists to define compositions as "companion" or "complementary" when referencing choral/orchestral works in the 21st century.

For demonstration purposes, the researcher has included examples from prominent 21st century choral composers to further support the need and benefit from utilizing and coordinating a companion piece with a pre-existing composition. The following composers' works will be reviewed to research, demonstrate, and explain correlations between original compositions and preexisting works that can be classified as companion. The composers' compositional output include one or more companion works to correlate with a preexisting work of their own or a composition from a historical composer. The composers to be referenced are as follows: Craig Phillips, Dan Forrest, Dominick DiOrio, Derek Weagle, Stephen Caracciolo, Andrew Fowler, Philip Cooke, Thomas LaVoy, Conrad Susa, Clifton J. Noble, Patricia Wallinga, and Mack Wilberg.

Due to insufficient evidence from printed scholarly writings on the following compositions, the researcher will include pertinent information directly from the composer's websites and online program notes to further support the origin and relationships of companion compositions. Moreover, the researcher will also include, in the appendices, program notes received directly from composers and transcripts of all interviews. The researcher will interview several of the composers listed above to confirm or deny the information included in this chapter.

Craig Phillips

Dies gratiae: Requiem Reflections by Dr. Craig Phillips can be considered a companion composition. Phillips currently holds the title of Director of Music at All Saints' Church in Beverly Hills, California and holds degrees from the Eastman School of Music, Virginia Theological Seminary, and Oklahoma Baptist University. His choral music is widely performed across the United States, Europe, and Asia.

Phillips composed *Dies gratiae – Requiem Reflections* specifically to be performed at the conclusion of Gabriel Fauré's *Requiem.* The request came to Phillips after receiving a commission from Keith Weber and Christ Church in Tyler, Texas, in 1997, for the purpose of composing a work to act as a companion to Gabriel Fauré's *Requiem.* The original text is authored by John Thornburg and utilizes small portions from the *Dies Irae* prior to the beginning of each movement and a reflective text afterward to complete each movement. Phillips states "Each of the text reflections contrast with the *Dies Irae* sequence texts, which have mostly to do with wrath and judgement."[24] Phillips further explains that "Thornburg's reflection poems have much more to do with hope, love, and grace. I wanted to reflect this inherent dichotomy in the music, and so each movement is given a prologue in which the *Dies Irae* sections are sung in Latin, often in recitative fashion."[25] Phillips' composition consists of six movements and shares the same orchestration, use of soloists, and choral forces as Fauré's *Requiem.* Keith Weber conducted the premiere on October 31, 1997 at Christ

[24] See Appendix L for program notes: *Dies Gratiae: Requiem Reflections*
[25] Ibid.

Church in Tyler, Texas.[26] Composers who program Fauré's *Requiem* can benefit from Phillips' composition because of the unified characteristics that make it a companion composition. Such correlating characteristics include instrumentation, voicing, subject matter, and length.[27]

Dan Forrest

Dr. Dan Forrest, composer and clinician, composed *Arise, Shine!* to serve as a companion piece to Morten Lauridsen's *Lux Aeterna* for the 2007 premiere at Carnegie Hall in New York City, New York. Dr. Forrest holds a doctorate in composition and a Master's Degree in piano performance from the University of Kansas and has served several years as professor and department head in higher education.

At a length of approximately seven minutes, *Arise, Shine!* can be performed with piano, small brass ensemble, or with full orchestra. Commissioned by Tracy Resseguie for Shawnee Mission's East Choraliers, treatment of text derives from Isaiah 60 and portrays Christ as light of the world.[28] Consisting of five movements, *Lux Aeterna*, composed in 1997 – the same year of the death of Lauridsen's mother – evokes references to light from various sacred Latin texts. The spirituality and consolation of grief can be compared to *Requiem's* of Gabriel Fauré and Johannes Brahms', both of which were inspired by the loss of their mothers.[29] Both *Arise, Shine!* and *Lux Aeterna*

[26] Craig Phillips, "Dies Gratiae: Requiem Reflections," Selah Publishing Co., accessed May 25, 2019, https://www.selahpub.com/Choral/ChoralTitles/440-90x-DiesGratiae.html.

[27] Ibid.

[28] Dan Forrest, "Arise Shine," accessed June 10, 2019, https://danforrest.com/music-catalog/arise-shine.html.

[29] Carol Talbeck, "Morten Lauridsen/Lux Aeterna," accessed May 26, 2019, http://www.sfchoral.org/site/morten-lauridsen-lux-aeterna/.

share similar performance characteristics such as orchestration, chorus, theme, and treatment of text, thus supporting the argument that Forrest's composition can, in fact, be treated as a companion composition to Lauridsen's *Lux Aeterna.*

In addition to *Arise, Shine!*, Forrest also composed *Non nobis, domine,* in 2018 to be specifically performed as an epilogue to any of his three major works – *Requiem, Jubilate Deo,* and *LUX*. The world premiere of *Non nobis, domine* occurred at Salzburg Cathedral, Austria, July 2018. At approximately five minutes in length, *Non nobis, domine* incorporates a passage from Psalm 115 and can be performed a cappella, with keyboard, or with small orchestra and organ and can stand alone as an independent octavo.[30] The three major compositions for which *Non nobis, domine* can be considered a companion are the only major works in Dan Forrest's repertoire. Forrest's best-known major work, *Requiem for the Living*, consists of five movements, set for chorus and orchestra, and is approximately forty minutes in length. His second major work, *Jubilate Deo*, composed in 2016 for chorus and orchestra, uses Psalm 100 in a setting of seven different languages ranging from Hebrew, Zulu, Chinese, Spanish, and English and is approximately forty-five minutes in length. The final major work from his choral and orchestral output is *LUX: The Dawn from on High.* Composed in 2018 and consisting of five movements, this work explores various aspects of light. The companion composition, *Non nobis domine*, can tastefully be added at the conclusion of any of the three major works to act as a companion composition and further lend itself worthy of

[30] Dan Forrest, "Non Nobis, Domine," accessed June 10, 2019, https://www.beckenhorstpress.com/non-nobis-domine/.

being labeled as such. The companion work is approximately six minutes in length and can be performed as a stand-alone octavo if needed.[31]

Dominick DiOrio

Dr. Dominick DiOrio, Associate Professor of Choral Conducting at the Indiana University Jacobs School of Music, composed *Horizon Symphony* as a companion composition to Leonard Bernstein's *Chichester Psalms*. Dr. DiOrio earned the Doctor of Musical Arts degree in conducting from the Yale School of Music where he also received his bachelor's and master's degrees, respectively. Commissioned by the Cincinnati Boychoir and artistic director Christopher Eanes to mark the choir's 50th anniversary, DiOrio's work shares similar instrumentation, length, and voicing. The textual basis for DiOrio's composition derives mainly from two American poets Stephen Crane (1871-1900) and Walt Whitman (1819-1892). As stated in the program notes to *Horizon Symphony*, the twenty-minute work explores, through the eyes of a boy coming of age, the hardships one would encounter and endure in pursuits of adventure and discovery. DiOrio presents a myriad of vast explorations including: strange men running after the sun, visions of God in lightning and thunder, and glimpses of great gatherings. DiOrio describes his work as a structured contrast from Bernstein's *Chichester Psalms* focusing on characteristic traits between boys and men whereas Bernstein's composition focuses on contradictory effects of eccentricity and reflection.[32]

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[31] Dan Forrest, "About Dan Forrest – Biography," accessed June 6, 2019, https://danforrest.com/bio.

[32] Dominick DiOrio, "Dominick DiOrio Musical Works," accessed August 28, 2019, https://www.dominickdiorio.com/works?id=49.

Derek J. Weagle

Composer and Arts Administrator for the League of American Orchestras in New York City, Derek J. Weagle composed *Serenade* to act as a companion composition to Benjamin Britten's *Serenade*. Weagle's six-movement composition alternates text usage provided by well-known American literary figures such as: Robert Frost, Ralph Waldo Emerson, Langston Hughes, Edgar Allen Poe, Walt Whitman, and Sara Teasdale and is approximately twenty-five minutes in length. As stated in program notes written by John-Morgan Bush, Weagle claims his *Serenade* is the American counterpart to Britten's work specifically paying tribute in the third movement to Britten's *Serenade* with similar characteristics in orchestration with the natural horn that is derived from Britten's Prologue.[33] John-Morgan Bush introduced Britten's *Serenade* to Weagle and claims this was a project they both were passionate about and had a keen interest in seeing the companion work come to fruition. As Britten's work requires the use of the horn, so did Weagle's multi-movement composition. The horn was to remain the featured soloist throughout the work as Weagle would incorporate a wide variety of timbral effects for the horn that would help illustrate the text more vividly. In particular, movement three, pays homage to Britten's *Serenade* directly as the horn begins the movement a cappella but soon dissolves into an original theme by Weagle, thus creating a brief connection between the works.[34]

Britten's *Serenade* is similar in compositional structure sharing the same number of movements and also requiring a male soloist throughout. Similarly, where Weagle

[33] John-Morgan Bush, "Derek J. Weagle: Serenade," accessed August 29, 2019, https://www.derekjweagle.com/serenade.

[34] See Appendix S for program notes: *Serenade*

instituted the use of well-known American poets, Britten incorporated the use of six prominent English authors for the text basis.[35]

Stephen Caracciolo

Due to multiple attempts to contact Stephen Caracciolo, the researcher was unable to gain an interview regarding the composer's work *How Can I Keep from Singing?* Commissioned by the world-renowned all-male vocal ensemble, Cantus, in 2014, the piece serves as a companion composition for Caracciolo's *Simple Gifts* – which was also commissioned by Cantus. Appearing on Cantus' 2014 album *A Harvest Home, How Can I Keep from Singing?* is an arrangement of the well-known and familiar folk hymn embodying the traditional American sound incorporating a distinctive, fresh approach of the sonorous sounds of a men's ensemble.[36] Caracciolo tailored the final extended phrases of *How Can I Keep from Singing?* specifically for Cantus to be performed at the close of their concerts culminating in a satisfying and heartfelt close. Caracciolo earned the Doctor of Musical Arts from Indiana University and has served on the faculties of Denison University and Roberts Wesleyan University.[37]

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[35] David Felsenfeld, *Britten and Barber: Their Lives and Their Music* (Cambridge, UK: Amadeus Press, 2005), 106-108.

[36] Stephen Caracciolo, "How Can I Keep from Singing," accessed August 30, 2019, https://stephencaracciolo.com/published-works/#howcani.

[37] Stephen Caracciolo, "Biography," accessed August 30, 2019, https://stephencaracciolo.com/biography/.

Andrew Fowler

Composed by Dr. Andrew Fowler of Coastal Carolina University, *Freedom in the 21st Century* premiered in 2010 as a song-cycle for chorus and orchestra based upon a book of poetry from Marie Gilbert – a native of Florence, South Carolina and former head of the North Carolina Poetry Society. Fowler is an active composer, arranger, and pianist and currently serves as Music Director at Trinity United Methodist Church in Conway, South Carolina and is a lecturer in music theory at Coastal Carolina University. Fowler received his Bachelor's and Master's Degrees from the University of South Carolina and the Ph.D. in Music Theory from the University of Texas at Austin[38]

Fowler composed *Freedom in the 21st Century,* a cycle in two parts – "Innocence" and "Experience" – to serve as a complementary musical supplement with Gian Carlo Menotti's (1911-2007) *The Unicorn, the Gorgon, and the Manticore.* As Gilbert's basis for the treatment of text, Fowler states "I set to music her evocative nature imagery, the musical analogies, the emotional range of a poet's inner life, and the eternal inspirations inherent in our lives."[39]

Also composed by Andrew Fowler in 2015, *Songs of Travel,* is a song cycle set for baritone solo and piano and includes four poems as the basis for the text. *Songs of Travel* is considered a companion composition due to the fact that Fowler utilized three poems, "Let Beauty Awake", "The Vagabond", and "Bright is the Ring of Words" written by Robert Louis Stevenson stemming from Ralph Vaughan Williams' song cycle *Songs of Travel* while incorporating the same use of voice and instrumentation as what

[38] Andrew Fowler, "Andrew Fowler Biography," accessed June 9, 2019, https://andrewfowlermusic.com/biography.

[39] See Appendix P for program notes: *Freedom in the 21st Century*

was required by Vaughan Williams. [40] Each cycle by Vaughan Williams and Fowler is comprised of nine songs and although six of the nine songs in each cycle do not correspond, three do correspond to a similar poem by Stevenson.[41] *Songs of Travel* premiered at the College Music Society International Conference in Sydney in 2017.

Phillip Cooke

Additional research supports Dr. Phillip Cooke's song cycle, *Lakesongs*, as a companion composition to Johannes Brahms *Two Songs for Alto, Viola and Piano*. Dr. Cooke studied composition in Durham and Manchester Universities, received his Ph.D. from Cardiff University and served as artistic director of the London Contemporary Music Group from 2004-2010. In 2013, Cooke was appointed Lecturer in Composition at Aberdeen University in Aberdeen, Scotland and later became Head of Music in 2018.[42]

First performed at the Ambleside Parish Centre as part of the Lake District Summer Music Festival in 2011, *Lakesongs*, is set for mezzo-soprano, viola, and piano, is approximately twelve minutes in length.[43] Its companion, *Two Songs for Alto, Viola and Piano*, Composed by Brahms and published in 1884, is based on two poems by Fredrich Rückert (1788-1866) and Emanuel Geibel (1815-1884) and are the only two German Lieder that require two instruments instead of just the piano.[44]

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[40] Andrew Fowler, "Songs of Travel" Performances of New Music by CMS Composers I, accessed June 10, 2019, http://www.music.org/pdf/conf/intl/2017/concert1.pdf.

[41] Andrew Fowler, "Songs of Trave", accessed June 10, 2019, https://www.music/org/pdf/conf/intl/2017/concert1.pdf.

[42] Phillip Cooke, Biography, accessed May 26, 2019, http://www.phillipcooke.com/about/.

[43] Phillip Cooke, "Lakesongs in Gloucester," accessed May 29, 2019, http://www.phillipcooke.com/?s=lakesongs.

[44] Leon Botstein, *The Compleat Brahms: A Guide to the Musical Works of Johannes Brahms* (New York: W.W. Norton Press, 1999), 276-277.

Commissioned by the Lake District Summer Music Festival with support from the Granada Foundation, inspiration came to Cooke after listening to Edgar Elgar's *Sea Pictures* which provided Cooke the opportunity to set diverse poets with the same general thematic material.[45]

Lakesongs utilizes poems from three twentieth-century poets: William Wilfred Campbell, Edith Sitwell, and William Butler Yeats. According to Cooke, *Lakesongs* incorporates a unified "subject matter as none of the three poems goes to great lengths to describe the lake in question; rather there is an omnipresence of a lake in all of the poems with a constant, unfaltering, monotonous presence."[46]

O sacrum convivium, composed by Phillip Cooke in 2012, also serves as a companion composition to the composer's own 2008 composition *O salutaris Hostia.* Both sacred motets utilize original texts from St. Thomas Aquinas (1225-1274) and are approximately five minutes in length and scored for mixed chorus. Contrasting in choral texture, *O salutaris Hostia* is more polyphonic in nature with a recurring melodic phrase that appears throughout, while *O sacrum convivium* is more homophonic in texture.[47]

Although not set for mixed chorus, Cooke also composed a song cycle with the intention of creating four selections acting as companion pieces. In 2012, Cooke composed for soprano and orchestra, *Winter* and *Autumn,* and later stated that he felt these selections were not of adequate length; thus, Cooke composed *Sleep* and *Song of Shadows*. Specifically composed for soprano Clare McCaldin, the group of four

[45] Phillip Cooke, Program Notes, Lakesongs, accessed June 25, 2019, http://www.phillipcooke.com/list-of-works/vocal-8/lakesongs-2011/.

[46] Ibid.

[47] Phillip Cooke, "O Sacrum Convivium," accessed June 12, 2019, http://www.phillipcooke.com/?s=aquinas.

selections contain texts by Walter de la Mare (1873-1956), is a total of fourteen minutes in length.[48]

Thomas LaVoy

Further research reveals Dr. Thomas LaVoy composed *In Heaven, Hereafter* to act as a companion work for Benjamin Britten's cantata *Rejoice in the Lamb*. LaVoy received his Ph.D. in music composition at the University of Aberdeen in Scotland after receiving his undergraduate degree from Westminster Choir College in Princeton, NJ. His works have been commissioned and performed by choirs across the United States, Europe, and Asia. LaVoy states that he has "been seeking to pay homage to Britten's work since [he] performed this staple of the choral literature with James Jordan during my time at Westminster Choir College." An eight-movement cantata for soprano soloist, chorus, and organ, *In Heaven, Hereafter* is based on the life and writings of nineteenth-century Massachusetts resident, Nancy Luce.[49] Inspiration came to LaVoy as he read stories and poetry written by Nancy Luce that closely correlated with Christopher Smart's (1722-1771) poem *Jubilate Agno*, the basis for Britten's cantata. LaVoy states that he was "compelled to compose a new choral work to act as a companion piece based on the life and writings of Nancy Luce and one that will do justice both to her own experiences and those of Christopher Smart and Benjamin Britten."[50]

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[48] Phillip Cooke, "The Song of Shadows," accessed June 10, 2019, http://www.phillipcooke.com/?s=companion.

[49] Thomas LaVoy, "In Heaven, Hereafter," accessed June 9, 2019, https://www.thomaslavoy.com/in-heaven-hereafter.

[50] Thomas LaVoy, "A New Work: The Nancy Luce Story," accessed June 11, 2019, https://www.thomaslavoy.com/new-blog/2018/2/6/a-new-work-the-nancy-luce-story.

LaVoy's *In Heaven, Hereafter* was ultimately commissioned by the Nancy Luce Commission Consortium – a consortium of seven choirs in England, Scotland, and the United States and is approximately twenty-two minutes in length. Similar to LaVoy's *In Heaven, Hereafter*, Britten's *Rejoice in the Lamb*, composed in 1943, correlates with the same use of soloists, chorus, and organ and contains text from a poet that had been institutionalized during the writing of the libretto. *Jubilate Agno*, authored by Christopher Smart during the years of 1758-1763, is the basis of the text for Britten's *Rejoice in the Lamb* and is written in free-verse manuscript. The libretto, bearing a combination of profound and profane text alternating between man's suffering with random wishes and observations, was written during a period in Smart's life when he became institutionalized at an asylum.[51] This closely resembles the troubled life portrayed by Thomas LaVoy's librettist – Nancy Luce – whom became taunted, abused, and ridiculed by the town locals that resided in Martha's Vinyard. LaVoy states "both Smart and Luce had a profound faith in God, and both had a loving, slightly obsessive interest in animals as servants of God. Each poet feeling oppressed by the people who surrounded them: Smart by the asylum attendants and Luce by the locals where she lived."[52] Similarities between orchestrations, use of vocal textures, relationships in text treatment and length of each of these major works further supports the claim that these two works can be classified as companion.

[51] Ahmed E. Ismail, "Three "Apparent Miracles," accessed June 18, 2019, http://web.mit.edu/21m.405/www/Media/ChamberChorusFall2002Notes.pdf.

[52] Thomas LaVoy, "A New Work: The Nancy Luce Story," accessed June 15, 2019, https://www.thomaslavoy.com/new-blog/2018/2/6/a-new-work-the-nancy-luce-story.

Conrad Susa

Well-known American composer for theater and film, Conrad Susa (1935-2013), received a commission by Philip Brunelle and Plymouth Music Series of Minnesota to compose a companion composition to specifically coordinate with Benjamin Britten's *Ceremony of Carols*.[53] Susa's ten-movement work, titled *Carols and Lullabies (Christmas in the Southwest)*, premiered in 1992 at Plymouth Congregational Church, Minneapolis. The collection of carols included two texts in Catalan and eight in Spanish. The progression of Susa's song cycle directs us through the religious journey of Mary and Joseph, various lullabies, scenes at the manger, and bells ringing in honor of the birth of Jesus Christ.[54]

The following statement has been recorded by Susa regarding his companion composition:

> "Four or five years ago, Philip Brunelle suggested I write him a companion piece to Britten's *A Ceremony of Carols*. To a composer, this tempting offer was another way of asking 'How's about writing us a hit?' After several years of me writing in doubt, a friend, Gary Holt, showed me a collection of traditional Spanish carols he had sung as a boy in Arizona. Excited, I juggled them around to form a narrative. I noted their many connections with Renaissance music along with their homey, artful simplicity. Finally, the overriding image of a Southwestern piñata party for the new baby led me to add guitar and marimba to Britten's harp and to compose connective music and totally re-conceiver the carols."[55]

[53] Conrad Susa, "Carols and Lullabies," accessed August 30, 2019, https://www.canticledistributing.com/carols-and-lullabies-br-music-for-christmas-by-conrad-susa-and-five-american-carols.html.

[54] Clara Longstreth, A Ceremony of Britten: Carols, Hymns, and Lullabies, accessed August 30, 2019, https://3mazsm74imcnirev49avsq17-wpengine.netdna-ssl.com/wp-content/uploads/2017/10/program_dec_2013.pdf.

[55] Ibid., Susa.

Clifton J. Noble

Further research reveals that composer Clifton J. Noble, currently serving at Smith College of Northampton, Massachusetts as staff pianist, received a commission to compose a companion composition to coordinate with Wolfgang Amadeus Mozart's *Requiem*. Conductor Robert Eaton and the Assabet Valley Mastersingers extended the commission to Noble and desired to have a celebratory work scored for the dark and solemn instrumental ensemble that Mozart chose to set for his *Requiem*. Noble immediately thought of John Dryden's poem titled *A Song for St. Cecilia's Day* which was written in 1687. Premiered in 1998, the musical composition is approximately 15 minutes in length and bears the same name as Dryden's poem. Noble states in the program notes for the work that "the poem is unparalleled in its cosmic praise of music, and begs to be set more than once in a composer's life."[56] Noble affirms in the telephone interview that composers could undoubtedly capitalize from the use and need of companion compositions.[57]

[56] See Appendix T for program notes: *A Song for St. Cecilia's Day.*
[57] Clifton Noble. Telephone Interview. September 14, 2019.

Patricia Wallinga

Composer and mezzo-soprano Patricia Wallinga composed *Dreams in War Time* to serve as a companion composition to her own work *Portraits of Wartime*. Written for Wallinga's friend and colleague, Malcolm Cooper, the work consists of seven movements and is scored for tenor soloist and orchestra. Approximately 15 minutes in length, the work depicts "various aspects of how war, violence, and death can ultimately destroy all beauty and happiness, slowly desensitizing a person to their loss", states Wallinga. The basis of the text, written by Amy Lowell (1874-1925) derives from her literary work of the same title and consists of the same number of verses.[58]

Dreams in War Time serves as a companion piece to Wallinga's *Portraits of Wartime* which premiered in March 2014 by Indiana University's NOTUS Contemporary Vocal Ensemble. Wallinga states "it is a contribution of my exploration of World War I poets, as well as the effect of war on my generation – both on the individual and societal level". Wallinga describes Lowell's text for "Dreams in War Time" as an evocative series of seven loosely connected images, published shortly after World War I. It was Wallinga's desire to reimagine the poem as a series of dreams and nightmares by someone closely associated with and deeply affected by his war experiences.[59]

[58] Patricia Wallinga, "About/Biography/Works," accessed September 2, 2019, http://patriciawallinga.com/about/.

[59] See Appendix V for program notes: *Dreams in War Time*

Mack Wilberg

Finally, and for the primary basis of this research, it can be reported that Mack Wilberg composed *Requiem aeternam* and *Let peace then still the strife* with specific intentions to bookend Ralph Vaughan Williams' *Dona nobis pacem*. After receiving a commission by the Carnegie Hall Corporation, Wilberg composed *Requiem aeternam* to precede Vaughan Williams' *Dona nobis pacem*. This stand-alone octavo would eventually become the first movement of Wilberg's larger work, *Requiem*, an extended seven-movement composition for chorus, soloists, and orchestra with an approximate performance time of thirty-five minutes. *Let peace then still the strife*, composed in 2006, follows the conclusion of *Dona nobis pacem* and contains chorus, orchestra, and an original four-verse text by David Warner. *Let peace then still the strife* remains as a single, independent octavo and has not become part of a larger work. The researcher will identify and will expound upon a number of compositional characteristics that correlate between the two Wilberg compositions and *Dona nobis pacem*.

A brief historical background of Vaughan Williams' *Dona nobis pacem* describes the piece as a continuous work with each of the six movements seguing from one section to the next. Movement one introduces the soprano soloist and choir focusing on the primary thematic statement "*Dona nobis pacem*." The second movement incorporates drums and bugles with Walt Whitman's center focal-point of war and a helplessness of a country in conflict. Movement three offers the first approach of hope incorporating the baritone soloist while movement four includes a lament over a father and son – a text also provided by Whitman. The climactic focus begins to diminish when the fifth movement continues with the baritone solo singing John Bright's chilling text *The Angel of Death.*

The chorus then enters singing *Dona nobis pacem* in a solemn, yet distinctive approach to achieve the yearning call for peace. The final movement is achieved a hopeful triumph with perhaps the most peace-filled Biblical excerpt "Glory to God in the highest, and on earth peace, good-will toward men" which stems from Luke chapter two. The final measures revisit the solo texture and text of "*Dona nobis pacem*" provided by the soprano as a yearning prayer for a future peace.[60]

Following the review of literature, the researcher reports companion compositions exist on minimal levels and are not wide-spread in the realm of choral and orchestral repertoire. Although reviews of literature examine compositions that may be more complementary in nature, there remains a limited number that are genuinely considered companion to a pre-existing work. In instances listed throughout the Review of Literature, all compositions that are considered companion have, indeed, originated through a specific idea and thought process to specifically coalesce with a pre-existing work. Characteristics in companion compositions can be linked through choral and orchestral forces, text treatment, subject matter, and length. A continuous void remains throughout standards in choral repertoire that can be further examined and explored by additional research and study. Attempting to make a complete concert program adequate through time and financial logistics can be justified by use of companion compositions in addition to educational benefits of adjoining two major works with a central theme or subject matter. While larger choral and orchestral works such as cantatas, masses, and

[60] David Garner, "Worship Through Music/A Cry for Peace: Dona nobis pacem," accessed August 29, 2019, https://www.upc.org/media/upc-news/dona-nobis-pacem.

oratorios may be limited in length, the addition of utilizing a companion composition to coordinate with a masterwork can further justify means of hiring an orchestra or soloists.

CHAPTER III – *COMPANION WORK CONSIDERATIONS*

The researcher's primary objective is to provide a variety of procedures and structural comparatives exploring and presenting similarities of characteristics between musical works that are labeled companion compositions. Although the researcher has included, in the Review of Literature, references from 21st century composers to further support the argument, the study will ultimately focus on the relationships between the two Wilberg choral selections and Vaughan Williams' *Dona nobis pacem* and will evaluate various factors of the compositions including, but not limited to, compositional similarities, instrumentation, subject matter, use of text, and length. In addition to musical score study, a series of interviewing questions will be utilized in order to gain more information about the compositional relationships between the musical works. The researcher will interview Mack Wilberg to obtain information provided by the composer as the basis of the study in order to accurately describe the composer's process, reasoning, and compositional methodology and to seek a better understanding of the composer's intention as to the two compositions can be considered companion.

The following list contains several categories by which the Wilberg and Vaughan Williams' scores have been studied and interpreted to demonstrate similarities and inconsistencies. The researcher will address the following characteristics that are found to be similar and will interview the composer to confirm or deny the results from the study.

a. Context
b. Meter
c. Texture
d. Instrumentation
e. Subject Matter
f. Contrasting Characteristics

Context

The context for Ralph Vaughan William's *Dona nobis pacem* provides a distinctive setting focusing on mourning the death of those lost during World War I. The multi-movement work is set for mixed chorus, orchestra, and soprano and baritone soloists.[61] Mack Wilberg's setting of *Requiem aeternam* and *Let peace then still the strife* focuses on similar references to peace while incorporating the same uses of vocal and orchestral forces throughout.

[61] Donald D. Kummings, *A Companion to Walt Whitman* (Malden, MA: Blackwell Publishing, 2009), 269.

Meter

The researcher has found uses of meter in Mack Wilberg's *Requiem aeternam* consisting of triple meter throughout which directly coordinates with the introductory movement of Vaughan Williams' *Dona nobis pacem*. Likewise, Wilberg maintains the same use of meter for the entire epilogue and also incorporates sustained harmonic chords featuring elongated pedal tones provided in the instrumentation. Movement one of *Dona nobis pacem* shares much of the same rhythmic chordal features and also uses pedal tones throughout. The use of pedal tones over sustained harmonic chords seem to be characteristic in the prologue. Wilberg's epilogue, *Let peace then still the strife,* offers a combination of duple and triple meters which can be found in the closing movement of *Dona nobis pacem*; thus demonstrating a similarity in meter throughout the commissioned works.

Texture

The texture found in Vaughan Williams' selections alternate between solo sections introduced by the soprano or baritone and four-part chorus. Wilberg's bookending compositions follow similar use in texture utilizing solo sections between male and female voices and mixed chorus. Although this can be considered common writing practice, the conscious effort of Wilberg to include soli sections for the entrances in his bookending compositions help to further support the similarities amongst between the commissioned works and the preexisting masterpiece. There also exists a number of musical entrances provided by either voice or instrumentation that share similarities such as ascending points of imitation and delayed entrances. Most all delayed entrances that

are provided by voice or instrumentation generally occur on a weak beat. This stylistic feature occurs in both Wilberg and Vaughan Williams' compositions. The delayed entrances are primarily executed by solo voice or solo section, therefore; creating a thin texture before the full chorus answers.

Instrumentation

The instrumentation found in *Dona nobis pacem* can be considered standard for 20th-Century orchestras. It is suggested that Mack Wilberg incorporated the same use of instruments in the two compositions intended to bookend *Dona nobis pacem*; thus, providing sound reason for the need of hiring an orchestra for performance and creating a seamless effect from one composition to the other. The shared instrumentation can further support the need of companion compositions as it seems more logistically feasible when hiring a full orchestra for rehearsals and performances.

Subject Matter

In reference to comparing the compositions, the subject matter has a unifying theme of peace that follows war and the hopeful optimism that derives from peace. Vaughan Williams incorporates a variety of texts including excerpts from the Bible, an excerpt from a John Bright speech, and three Walt Whitman poems with the central figure of a call for peace. Mack Wilberg's prologue, *Requiem aeternam*, utilizes a traditional text in that transitions into *Dona nobis pacem*. The epilogue incorporates text by Wilberg's colleague, David Warner, whom authors an original text for *Let peace then still the strife* calling for a sense of peace after war. When Wilberg's compositions are

performed with *Dona nobis pacem*, the overall sense of peace is exhibited throughout the works to make the commissioned order complete.

Contrasting Characteristics

Although the focus of this dissertation project is to compare similarities between the compositions and to explain the benefits of companion compositions when programmed on a concert setting, it can be noted that there are contrasting characteristics that are not similar between the selected musical works. *Dona nobis pacem* employs a greater use of rhythmic complexity, terraced dynamics, more challenging and demanding choral passages, and greater varieties of text references. The level of difficulty in *Dona nobis pacem* is counter-balanced by the Wilberg selections in which a decreased difficulty level can be found. In contrast to *Requiem aeternam* Vaughan Williams incorporates greater uses of soprano and baritone soloists throughout, and more telescoping of text amongst soloist and choir in the choral texture. Wilberg's compositions call for more simplistic homophonic texture amongst the choral parts, more legato phrasing in the orchestral accompaniment, conservative dynamic changes, a greater use of harmonic mediant relationships, and more traditional treatments of text. Homophonic textures and more conservative orchestral writing provides a complimentary contrast from that of *Dona nobis pacem* – which employs more demand from vocalists and instrumentalists. Wilberg's two compositions can independently act as stand-alone octavos for chorus and can be accompanied only by piano if the use of an orchestra is not feasible to the chorus' operating budget.

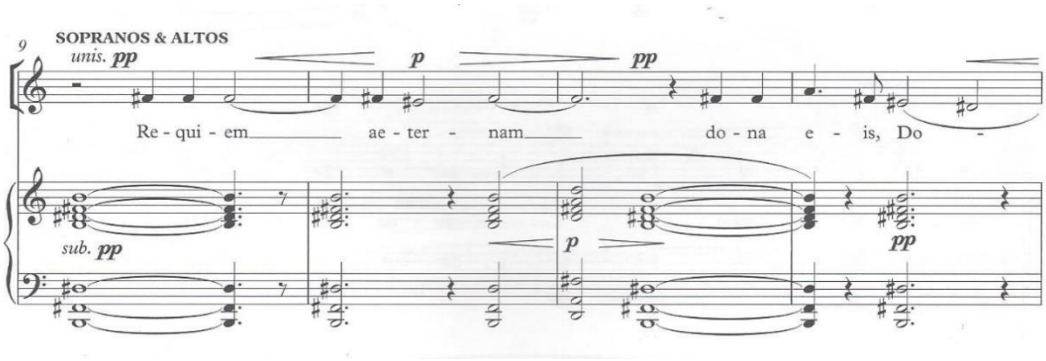
The following paragraphs will explore the commissioned works and how they are related by musical similarities to Vaughan Williams' *Dona nobis pacem*. The paragraphs will also provide brief musical examples for further demonstration.

Requiem aeternam

Throughout Wilberg's prologue, *Requiem aeternam*, the composer incorporates a number of characteristics that are similar to motifs found in Vaughan Williams' *Dona nobis pacem*. Such characteristics are syncopated entrances between soloists and chorus, points of imitation, a combination of polyphonic and homophonic textures in orchestra and chorus, and a consistent use of descending half-step motifs at the beginning of melodic phrases. The use of descending half-step motifs provide a melody that is hauntingly beautiful when introduced by the soloist and choir. This concept continues at the beginning of *Dona nobis pacem*. *Requiem aeternam* provides an ethereal introduction to the commissioned order with distinctive musical characteristics propelling the work directly into *Dona nobis pacem*. Wilberg introduces listeners to *Requiem aeternam* with the orchestra sustaining suspenseful harmonic chords that combine alternating major and minor triads by way of chromatic mediant relationships. The eight-measure introduction is achieved by decreased dynamic levels and a slow tempo prior to the sopranos and altos singing in unison; however, a true sense of tonality cannot be secured from the opening orchestral phrases until the entrance of sopranos and altos at measure 9, which begins with a strong B-major chord on the downbeat. The example below will demonstrate this style of entrance which is similar to the soprano solo that begins *Dona nobis pacem* incorporating various motifs of descending half-steps. Musical

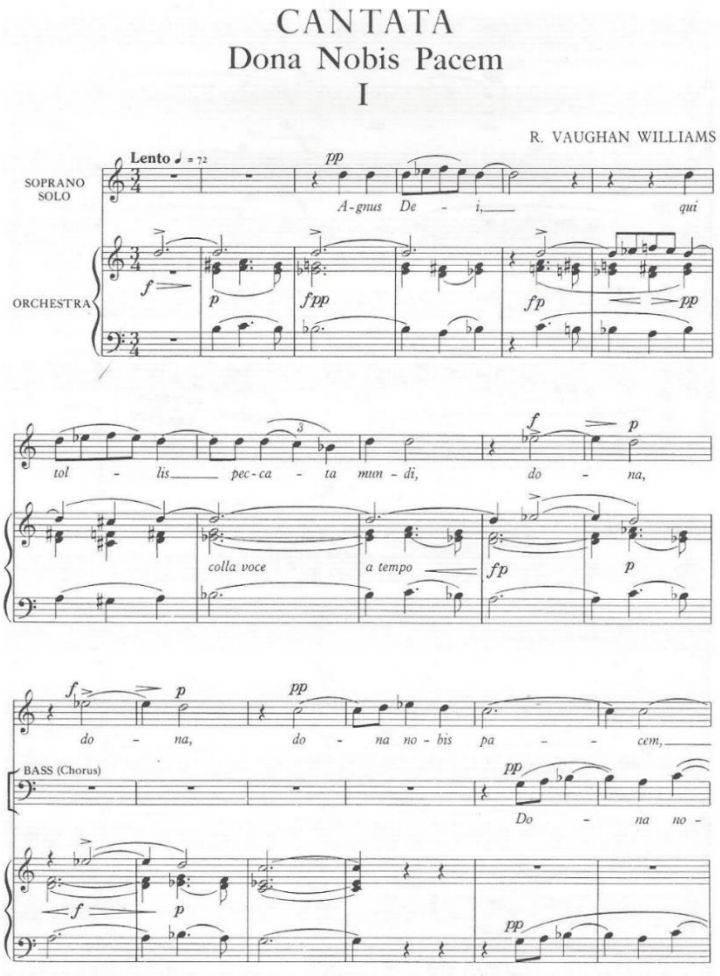
example 2 will demonstrate the soprano solo which incorporates descending half-steps in the melody beginning in measure 10. These motifs are distinctive in sharing a melody that has sustained notes that eventually end on descending notes.

Musical Example 1 *Requiem aeternam (beginning)*



Note. Wilberg's use of descending half-steps occurring the melodic line sung by the sopranos and altos.

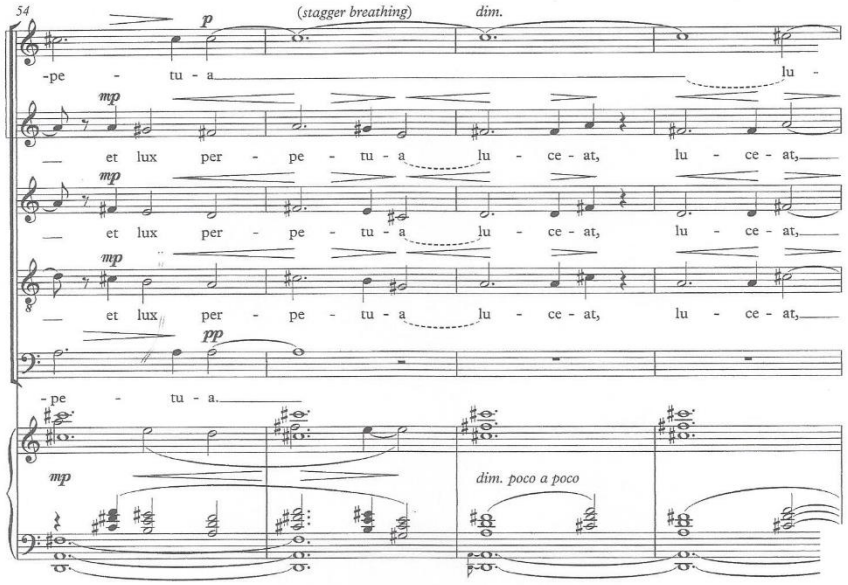
Musical Example 2 *Dona nobis pacem (beginning)*



Note. The use of descending half-steps occurring in the opening soprano solo and orchestral writing.

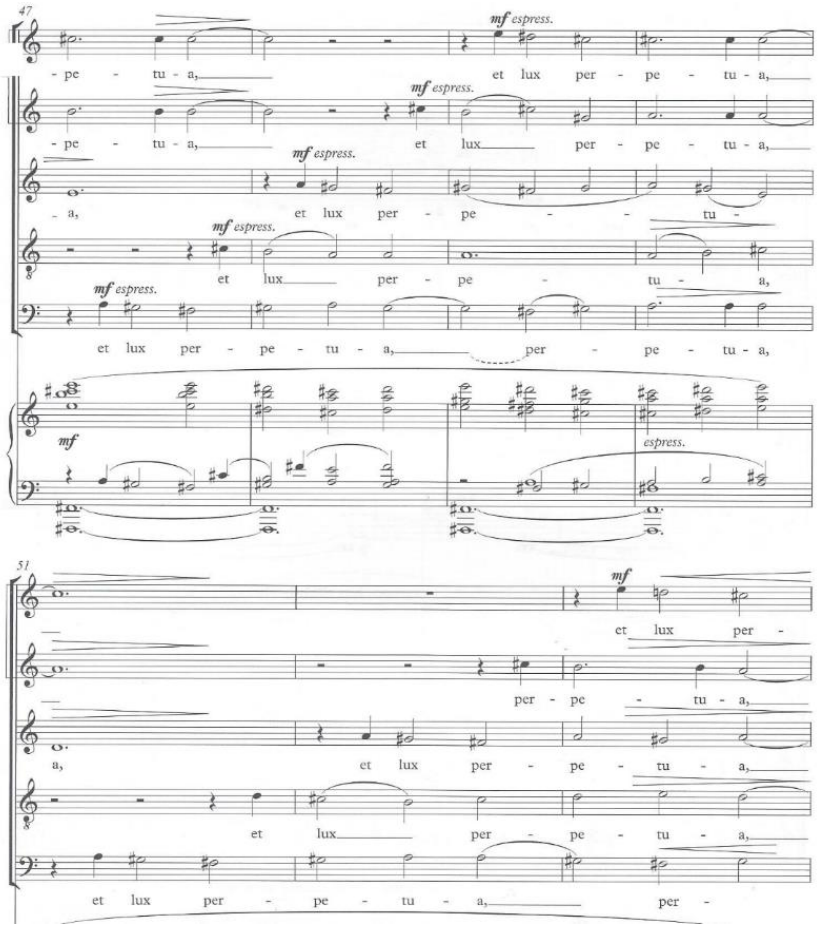
The chant-like entrance proceeds with sopranos and altos singing in unison until tenors and basses join in unison at measure 19. The melodic phrase continues as it was first presented in measure 9 and eventually transitions to a three-part choral texture at measure 30 with a D-flat-major chord on the downbeat – thus, continuing the mediant relationship motifs. After an orchestral interlude, the chorus presents points of imitation by ascending entrances from the chorus singing "*et lux perpetua*". As the chorus increases in volume and intensity, the text repeats and complements the translated text "*and let perpetual light shine*" creating a sense of musical word-painting. The phrase repeats three times by points of imitation over descending pedal tones in the orchestra. The same use of extended pedal tones can also be found in *Dona nobis pacem*.

Musical Example 3 *Requiem aeternam (pedal tones)*



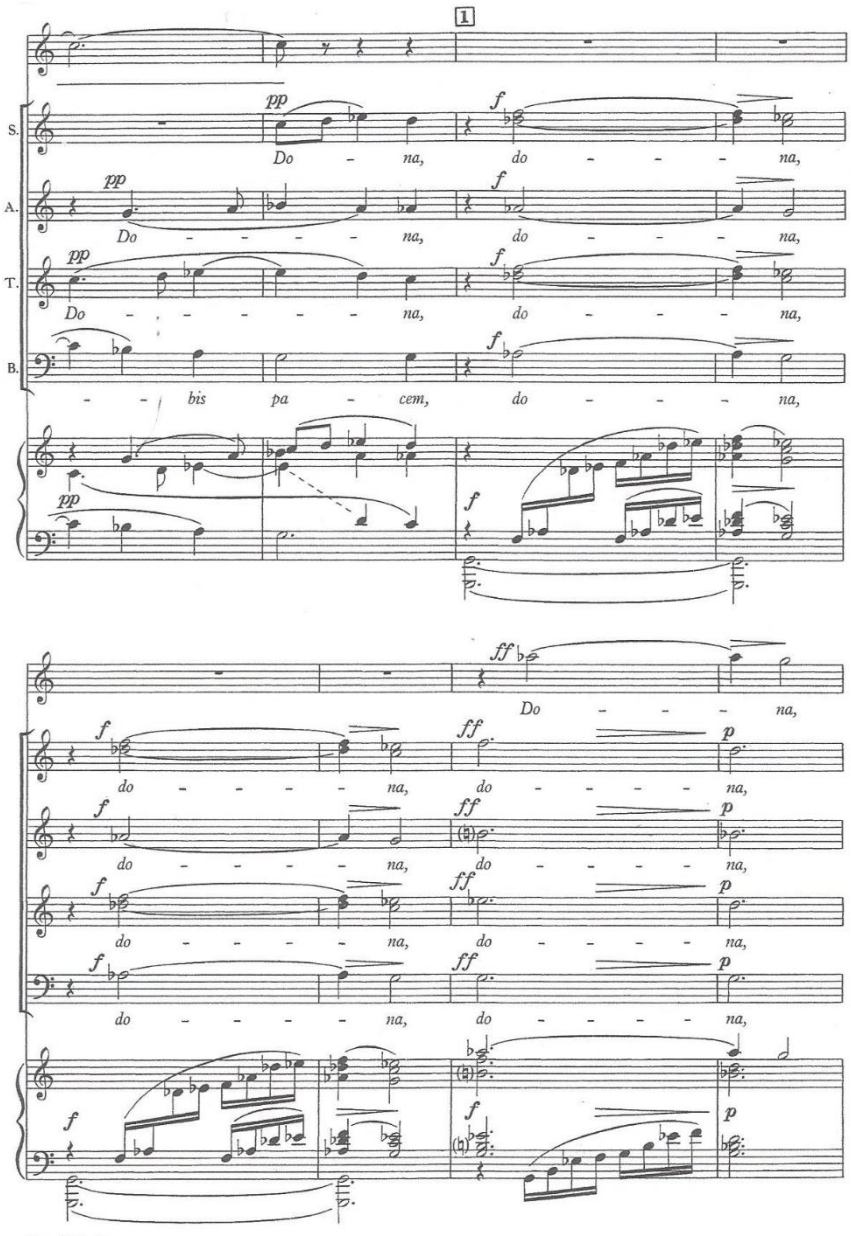
Note. The above musical example provides the reader with the opportunity to examine the extended us of pedal tones used throughout Wilberg's epilogue. Although the above example is a brief excerpt, Wilberg incorporates this feature throughout. The pedal tones are achieved as the chorus provides the textual and harmonic structures. This can also be found in *Dona nobis pacem*.

Musical Example 4 *Requiem aeternam (half-step/polyphonic entrances)*



Note. The above musical example provides an example of additional descending half-steps occurring in all vocal parts as well as points of imitation that are also found in the first movement of *Dona nobis pacem*. Please reference Musical Example 5.

Musical Example 5 *Dona nobis pacem (half step entrances/polyphonic entrances)*

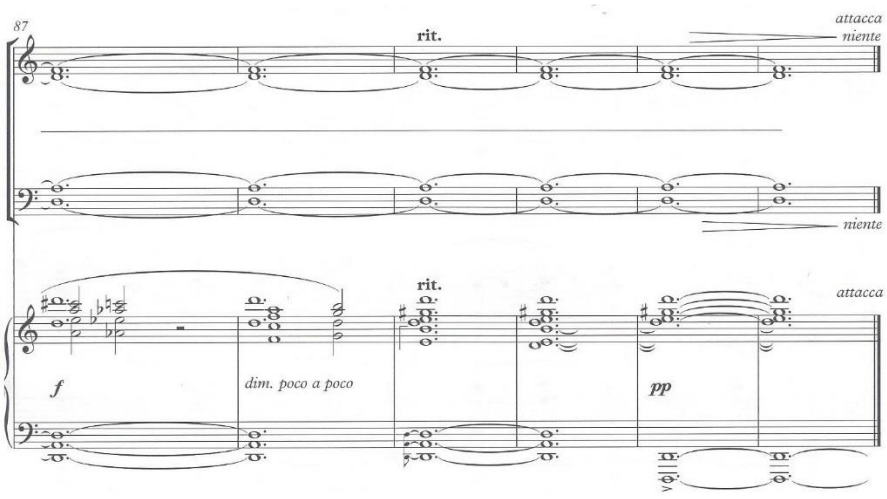


Note. The above musical example demonstrates the use of descending half-step motifs. The same use of descending half-step motifs can also be found in Wilberg's prologue.

The overall vocal make-up of the prologue begins with solo chorus sections, developing into three-part chorus, and eventually extending to a five-part texture at its crux. From this musical high-point, Wilberg reverses the ordered texture to bring the work to a close. *Requiem aeternam* concludes with decreased volume, a slower tempo, and vocal textures that appeared at the beginning over a sustained pedal of tone for twenty-five measures.

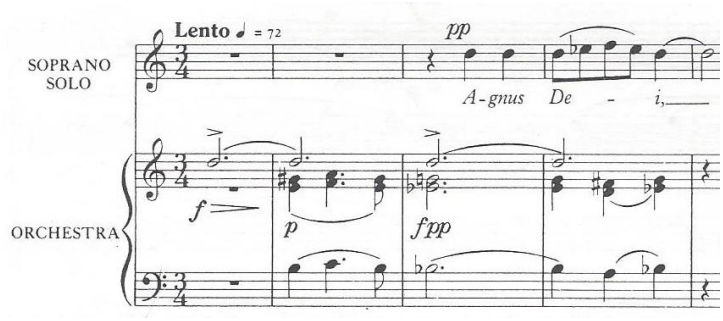
The pedal tone – D – directly transitions into Vaughan Williams' *Dona nobis pacem* appearing in the orchestra two octaves higher and is repeated by the soprano soloist singing the exact pitch to begin the work thus connecting the two compositions by creating a seamless segue. Please reference Musical Example 6 and 7 listed below.

Musical Example 6 *Requiem aeternam (ending)*



Note. The above musical example demonstrates the end of Wilberg's prologue addressing the connecting link between the Wilberg and Vaughan Williams' works. Please consider the instruction from Wilberg in the score – "attacca". This particular note pertains to Wilberg's complete *Requiem*.

Musical Example 7 *Dona nobis pacem (beginning)*



Note. The above musical example demonstrates the opening phrase of *Dona nobis pacem*. Note the beginning tone (provided by the orchestra) is the exact pitch which ends Wilberg's prologue. The soprano solo enters on a decreased dynamic level to begin the cantata incorporating the Latin text *Agnus Dei*.

Wilberg uses the *Introit* from the traditional *Requiem Mass* as the basis for the text focusing on "rest and perpetual light shining on those that have passed". This particular phrase is achieved at the high-point of the prologue with the chorus divided into five sections executing points of imitation for an effective demonstration of the text. Similarly, Vaughan Williams also utilizes text from the *Requiem Mass*. Incorporating *Agnus Dei* to introduce movement one of *Dona nobis pacem*, Vaughan Williams' primary focus is on a theme of peace returns at the end of the work to be sung by the soprano solo.

Transitioning to the Finale of Dona nobis pacem

Movement five of *Dona nobis pacem* begins with an excerpt from a speech by John Bright (1811-1889) in which he delivered to the House of Commons during the years of the Crimean War (1854-1856) and is performed by the baritone soloist in recitative style. Bright's intention was to provide his listeners with a perception of the

horrors of war while also encouraging a promise of peace.[62] It should also be mentioned that as the movement progresses, textures of imitation can be found when the chorus sings, "We looked for peace" and "Is there no balm in Gilead?" – also featured in Wilberg's second verse of *Let peace then still the strife*. Vaughan Williams incorporates these Biblical text references from chapter eight of Jeremiah, which further supports the theme of peace after war.

Final Movement of Dona nobis pacem

The final movement of *Dona nobis pacem* concludes with a joyful triumph and hopeful closure providing text references to peace including a brief setting of "*Glory to God in the highest, and on earth peace, good-will toward men,"* which is found in Luke 2:14, declaring the celebration of angels for Jesus' birth and alludes to God's peace only coming to us through Jesus Christ.[63] The soprano solo returns with the main textual and thematic center-point – *Dona nobis pacem* and includes a cappella choir to finish the work. Throughout this final movement, Vaughan Williams utilizes time signatures that are found in Wilberg's epilogue, *Let peace then still the strife*. The same two time signatures (2/2 and 3/2) are consistent throughout movement six.

As previously stated for the transition from *Requiem aeternam* to movement one of *Dona nobis pacem*, Wilberg again utilizes the final pitch of movement six to directly

[62] David Gardner, "Worship Through Music / A Cry for Peace: Dona Nobis Pacem," University Presbyterian Church, accessed June 20, 2019, https://www.upc.org/media/upc-news/dona-nobis-pacem.

[63] David Garner, "Worship Through Music/A Cry for Peace: Dona Nobis Pacem", accessed June 19, 2019, https://www.upc.org/media/upc-news/dona-nobis-pacem.

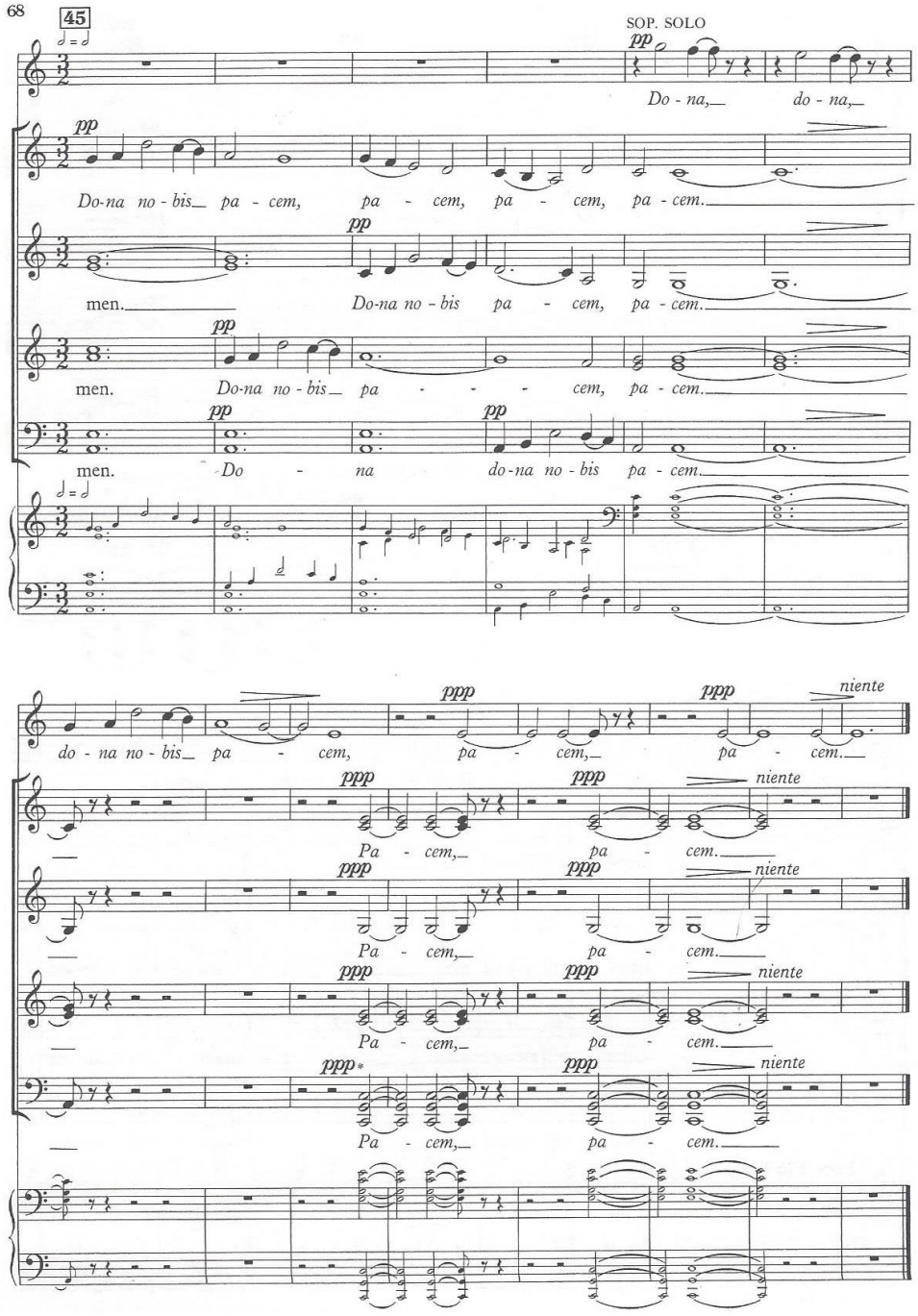
segue in to *Let peace then still the strife*. Likewise, the soprano solo concludes the cantata on an E after the chorus sustains "*pacem*" on a C-major chord for eight measures.

Ironically, Vaughan Williams, who participated in the Federal Union – an organization focusing on creating a united Europe, had the idea of how difficult it would be to achieve 'peace on earth.' However, Vaughan Williams incorporates the soprano soloist to sing the textual basis, *Dona nobis pacem*, perhaps as a final plea. It is executed gracefully and elegantly at the cantata's conclusion.[64]

The exact pitch from which the soprano concludes *Dona nobis pacem* serves as the starting point for *Let peace then still the strife*, which is introduced by a male soloist. This distinctive process by which exact pitches are used to segue from Wilberg to Vaughan Williams and returning to Wilberg supports the claim that these compositions can, in fact, be considered companion to *Dona nobis pacem* thus, providing purpose to the concept of companion works and specifically, bookending compositions. Please reference Musical Example 8.

[64] Frogley, *Vaughan Williams Studies*, 116.

Musical Example 8 *Dona nobis pacem* (ending)



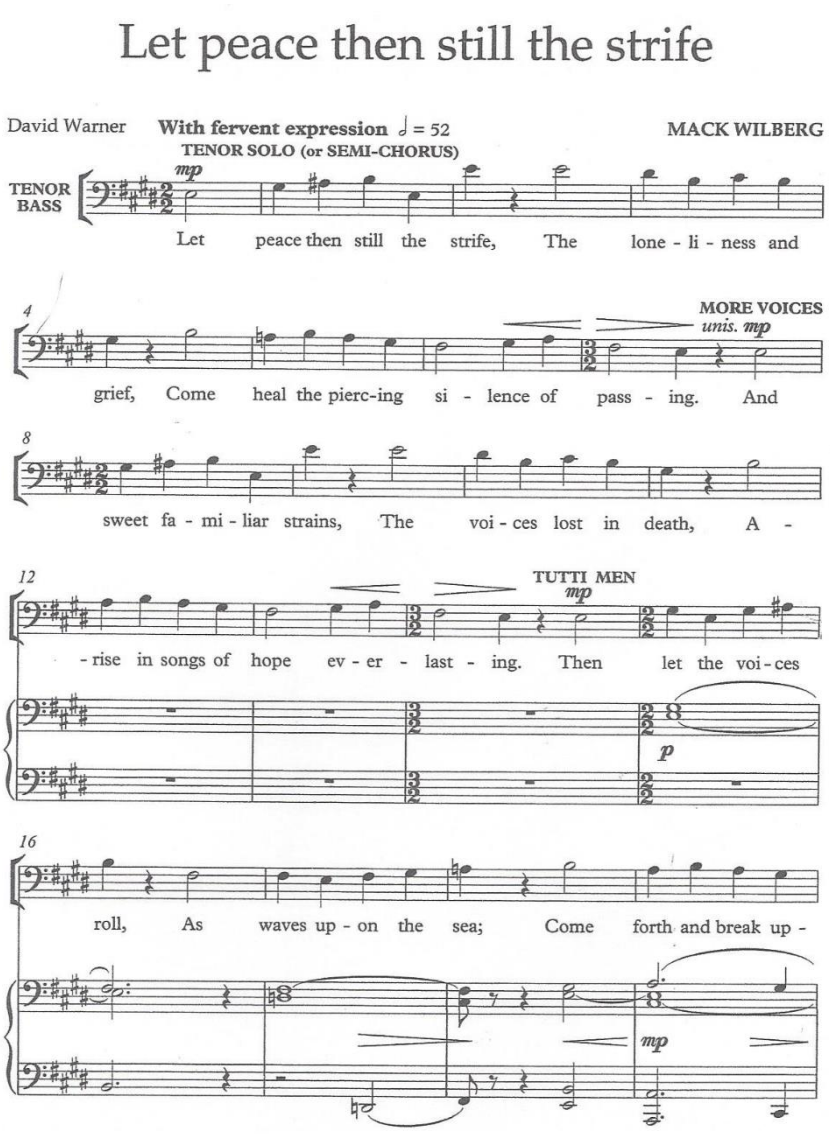
Note. The above musical example demonstrates the final pitch sung by the soprano soloist. This is the exact pitch which begins Wilberg's epilogue.

Let peace then still the strife

Wilberg's epilogue, *Let peace then still the strife*, published in 2006, employs similar compositional characteristics that were examined in Wilberg's prologue *Requiem aeternam* and the final movement of *Dona nobis pacem*. The composition begins with a male soloist and eventually adds tenors and basses in unison for the progression of verse one. Verse two contains unison singing by sopranos and altos and utilizes melodic features introduced in verse one. Wilberg maintains the importance of solo phrases that were evident in *Requiem aeternam* and throughout *Dona nobis pacem*; however, in *Let peace then still the strife*, he makes use of the Lydian mode, which is included in all four verses and creates more homophonic textures within the choral parts.

The following example demonstrates the entrance initiated by a tenor soloist and expresses, in lament style, an aesthetically pleasing melodic phrase that will continue throughout the work. This particular entrance would be the only occasion in which no instrumental accompaniment is required; therefore, creating a haunting finale to close the program – almost in a sense of peace that comes after the horrors of war.

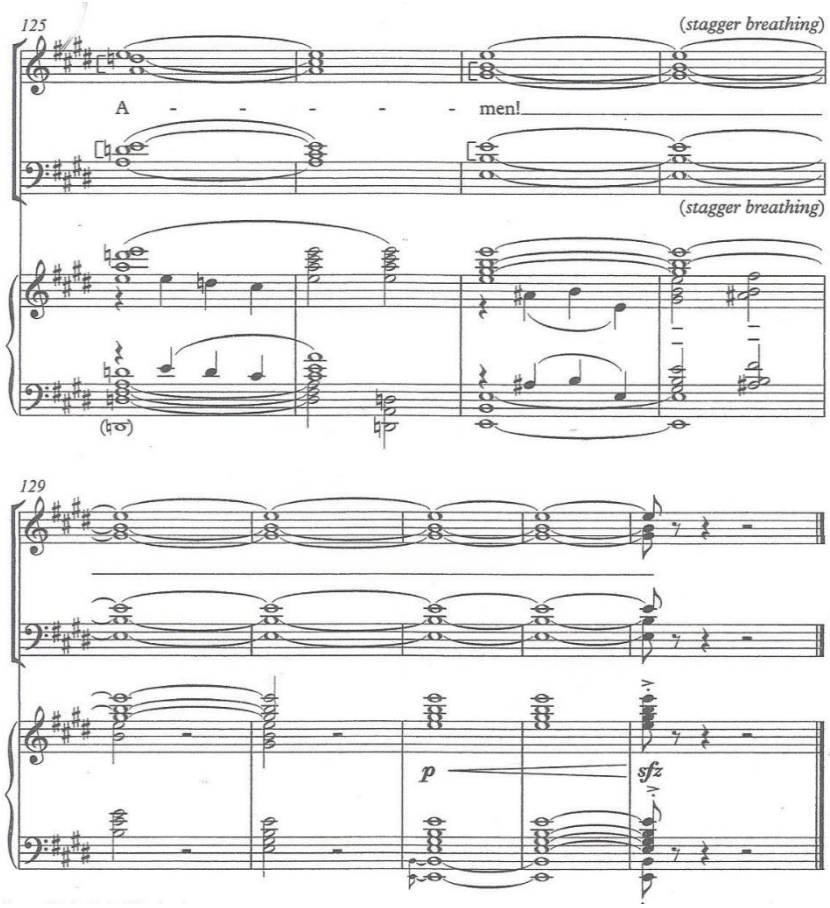
Musical Example 9 *Let peace then still the strife (beginning vocal textures)*



Note. The above musical example demonstrates the epilogue's beginning phrase sung by a male soloist as it gradually adds more voices to the texture. The Lydian Mode can also be recognized and creates an optimistic melody that is heard throughout the selection. Notice also the use of alternating time signatures of 3/2 and 2/2 which creates a delayed cadence at the close of each section.

The end of the epilogue is achieved by extended use of "Amen" over increased dynamic levels creating a grand closure to the commissioned order while addressing the united purpose on the theme of peace. Please reference Musical Example 10 for a demonstration of the final measures of the epilogue. Wilberg incorporates similar harmonic motifs by including sustained chords throughout the orchestration which are similar to the textures supplied by the chorus. There is also a grandiose emotional component that builds to the end with increased dynamic levels as well as the building of vocal textures by adding a soprano descant and a melody performed by a semi-chorus. The glorious ending that Wilberg provides brings to a close the thematic and musical tension Vaughan Williams brought to his anti-war cantata. The tension Vaughan Williams achieves is due to each movement seamlessly seguing from one to another.

Musical Example 10 *Let peace then still the strife (ending)*



Note. The above musical example demonstrates the extended use of "Amen". This feature closes the commissioned order triumphantly.

Authored by Wilberg's colleague, David Warner, all four verses of *Let peace then still the strife* offer an encouraging promise of hope and optimism and eludes to peace calming the strife after war, urging for reconciliation. Warner provides a hopeful text that includes such words and phrases as: "peace," "heal," refreshing," "make music of our tears," "then sing ye living souls," and "sing on from earth and heaven."

Wilberg's epilogue provides optimistic texts that are akin to references found in *Dona nobis pacem's* final movement exhibiting optimism, hope, and peace, while directly coordinating with this unifying theme and a call against war. The final movement includes Biblical references and ends with a combination of Latin and English texts and is accomplished by the chorus singing the English text while the soprano performs the Latin basis – *Dona nobis pacem.*

Both works by Wilberg and Vaughan Williams address the unifying theme based on balanced combinations of secular and sacred texts. Although the orchestral writing can be considered standard and characteristic of Wilberg's style, the composer maintains a close similarity to the required orchestration found in *Dona nobis pacem.* This similarity amongst the instrumental parts further justifies the need of hiring an orchestra for companion compositions that are intentionally scheduled to be performed on the same concert program.

CHAPTER IV – *RESULTS FROM INTERVIEWS*

Wilberg Interview

The researcher conducted an interview with Dr. Mack Wilberg in August 2019 to further explore compositional similarities as well as contrasting characteristics. The goal of this interview was to gather information regarding his musical compositions – *Requiem aeternam* (prologue) and *Let peace then still the strife* (epilogue) as they relate to Ralph Vaughan Williams' *Dona nobis pacem*. The interview consisted of various questions pertaining to Dr. Wilberg's compositions and how the musical works were intended to act as companion compositions for *Dona nobis pacem*. The interview was conducted by telephone at The University of Southern Mississippi and was recorded and transcribed. The complete transcription of the interview can be found in Appendix W.

The results of the interview have confirmed that Mack Wilberg's two compositions were birthed from a commission he received in 2006 from the Carnegie Hall Corporation to compose works specifically to bookend Vaughan William's *Dona nobis pacem*. Wilberg states that his colleague at the time, Craig Jessop, who was serving as choral director for the Mormon Tabernacle Choir, was conducting the high school choral festival held at Carnegie Hall in New York City. Wilberg also states that although the Carnegie Hall Corporation did not provide the composer with specific parameters by which to follow, he states the commission's works should be characteristic of Vaughan Williams.

Jessop programmed Vaughan Williams' *Dona nobis pacem* to be performed by high school choral students and the Orchestra at St. Luke's. Jessop, specifically concerned about the length of *Dona nobis pacem*, later approached Wilberg, then

Associate Director of the Mormon Tabernacle Choir, about composing works that could better complete the concert program since the *Dona nobis pacem* would approximately be thirty-five minutes in length. Wilberg understood the particular issue and challenge regarding the length of *Dona nobis pacem* and states that Jessop eventually presented to the staff at Carnegie Hall the possibility of hiring Wilberg for the commissioned works. The idea was later accepted by the Carnegie Hall staff, resulting in the hiring of Wilberg to compose the works, *Prologue and Epilogue*, with specific intentions to bookend *Dona nobis pacem*. Wilberg states he had conducted the *Dona nobis pacem* a number of times prior to this specific occasion and felt most comfortable with composing original works that would correlate with the musical theme of *Dona nobis pacem*.

After receiving information from Dr. Wilberg regarding the origin of the compositions and the history of the commission, the researcher proceeded to inquire about musical, textual, and thematic relationships between the compositions. The researcher reports that Wilberg, in fact, adhered with the central thematic figure of peace that stems from the *Dona nobis pacem*'s call for peace after war. Wilberg states that he was concerned with two central figures: a unifying musical theme and the text or message of the works in order to better join the compositions to *Dona nobis pacem*. The thematic connection and the central figure of peace was important to Wilberg as he wanted to maintain the idea throughout the commissioned works. The Prologue, containing traditional text from the Requiem mass, is used for the basis for the movement. David Warner, Wilberg's colleague with the Tabernacle Choir, did, in fact, author the four-verse text for the Epilogue – *Let peace then still the strife*. It should be noted that Wilberg had completed the musical composition prior to Warner supplying the

text – a method, by which, Wilberg states may seem unconventional since composers frequently rely on a text or a theme to produce musically-developed ideas and motifs. Wilberg further explained this process of composing and providing the music prior to the text is common within the working relationship between Warner and Wilberg.

Let peace then still the strife can be described as hymn-like in its general makeup of strophic and homophonic texture. Wilberg confirms his intent was to specifically remain consistent since much of Vaughan Williams' music is based on hymnody. Wilberg also explained the use of the male soloist in *Let peace then still the strife* should be a young man to specifically contrast with the extended use of the female soloist throughout *Dona nobis pacem* and felt this to be an important feature in creating a different texture amongst the works. The structure of its general design incorporates more simplistic elements bringing closure to the order of the commissioned selections relying on more homophonic choral and orchestral writing. Although Vaughan Williams instills more rhythmic complexity, Wilberg's epilogue maintains more simplistic rhythmic passages which can be successfully achieved by choirs at any level.

Transitioning from Wilberg's prologue, *Requiem aeternam*, into *Dona nobis pacem* can be considered seamless due to instrumentation requirements sharing the same pitches from one composition to the next by way of modal harmonies found at the conclusion of the prologue. Wilberg confirms this effect and also adds that moving from *Dona nobis pacem* into *Let peace then still the strife* should segue by sharing the same use of solo voice. As *Dona nobis pacem* concludes with a female soloist, Wilberg states that he felt it imperative to maintain the same texture with a male soloist to begin the epilogue and states that main reason he started with a male soloist was to give contrast to

the female soloist that concluded *Dona nobis pacem*. Wilberg comments that it would have diminished the organic feel of the composition if he had incorporated a female soloist instead of the male voice. The researcher questioned Wilberg about the use of a male soloist and semi-chorus at the beginning of the epilogue, and if it was intentional to use this type of vocal texture to coalesce with the idea of men fighting in battle. Wilberg states although the main reason he decided on a male soloist was simply to contrast with the female voice in *Dona nobis pacem*, he also claims there is validity in a male soloist beginning *Let peace then still the strife* since, in the earlier years of war, men have been the ones to bear the burden of battle.

The researcher also inquired about the similarities in meter throughout the commissioned compositions. *Requiem aeternam* maintains a triple meter [3/2] throughout the movement which directly coordinates with the triple meter [3/4] that can be found at the beginning of *Dona nobis pacem*. Likewise, Vaughan Williams' final movement of *Dona nobis pacem* alternates meters between [2/2] and [3/2]. This same alteration of time signatures can be found in Wilberg's epilogue, *Let peace then still the strife*. Wilberg confirms the process of using similar meters found in *Dona nobis pacem* was intentional in order to maintain similar meters throughout the commissioned compositions.

Wilberg also states that another stipulation of the commission required the composer to retain the same instrumentation in the original compositions that were used in *Dona nobis pacem* for the Carnegie Hall performance, and he affirms that the use of shared instrumentation did, in fact, simplify logistical procedures for the orchestra.

The researcher inquired to Wilberg about the need and importance of companion compositions in today's society to complete a concert setting when smaller masses or works are programmed. Wilberg supported the claim and need of companion compositions to coincide with larger works and states that especially in our current times, in which it seems more difficult to keep the attention of the audience it would seem beneficial to perform works that are unique. Wilberg believes the idea of "companion compositions" is quite an interesting concept for composers that have a need to write music to be performed in a certain sort of way.

Finally, it should also be noted that Wilberg states upon the completion of the performance of the companion compositions at Carnegie Hall, Craig Jessop introduced the idea to Wilberg regarding the use of *Requiem aeternam* as the first movement of a larger work. Consequently, the *Requiem aeternam* would serve as the first movement of his Requiem mass and would be performed for the rededication of the newly renovated Mormon Tabernacle. Wilberg accepted the request from Jessop and completed a multi-movement mass titled *Requiem*. Referencing Johannes Brahms' *Requiem*, Wilberg states his first movement – *Requiem aeternam* – returns at the conclusion of the work similar to the conclusion of Brahms' *Requiem*.

Therefore, the result of the commission Wilberg received from Carnegie Hall developed in the direct composition of a larger work scored for full orchestra and choir. Wilberg's *Requiem* is an up-lifting masterwork evoking peace and hope. As labeled at the beginning of the score, Wilberg dedicates the score to "in memory of loved ones passed." However, the complete work demonstrates a comforting and hopeful journey through the religious text provided. Compositional traits first presented in *Requiem*

aeternam are carried throughout the extended work by way of brilliant counterpoint, extended chord harmonies, and beautiful, tuneful melodies[65]

To further support this concept, Wilberg adds in the early-1990's, he was commissioned by conductor Paul Oakley (1960-2012) who, at the time, served as conductor of the Bach Society of Minnesota. Wilberg states that Oakley had programmed *Magnificat* by Johann Sebastian Bach (1685-1750) and approached Wilberg about writing a companion composition for the performance. Titled *Soli Deo Gloria*, the composition would come at the conclusion of Bach's *Magnificat* but Wilberg, again, states that he used the same instrumentation that Bach had required; therefore, reducing the amount of transitions in between the two compositions when performed on a concert. Wilberg also adds that *Soli Deo Gloria* has never been published as he did not feel it to be wholly satisfying or satisfactory.

[65] See Appendix R for program notes: *Requiem*

Phillips Interview

Associate Music Director at All Saints' Episcopal Church in Beverly Hills, California, Dr. Craig Phillips, composed *Dies Gratiae: Requiem Reflections* to coordinate as a companion composition with Gabriel Fauré's (1845-1924) *Requiem*. Initially approached by Keith Weber of Christ Church in Tyler, Texas, Phillips accepted the commission with interest and excitement. Phillips confirms the concept of keeping the same orchestration (divided violas, cellos, and bass; solo violin, 2 horns, 2 bassoons, harp, timpani, and organ) as the Fauré's *Requiem* was Weber's idea since he had originally planned Fauré's *Requiem* on the concert program. The organ provides a "continuo-like" support for the orchestra and also has solo passages in addition to a prominent feature in Phillip's movement four. The involvement of the organ is quite different from Fauré's requirements.[66] Performing the two works on the same concert program would, in fact, complete a concert setting considering Fauré's *Requiem* is approximately thirty-five minutes in length and Phillip's work is approximately forty-give minutes in length.

Along with the shared instrumentation requirements, Phillips also maintained the same use of the baritone soloist throughout and is featured quite prominently in several sections of the prologue and in movement five. A soprano soloist, which does not appear in Fauré's *Requiem*, is also incorporated. Weber also commissioned poet John Thornburg of Dallas, Texas, to author the supplemental texts that would accompany the *Requiem* sequences which are based on passages of the *Dies Irae*. Phillips then states he set Weber's six poems to music with creating a prologue before each movement which

[66] See Appendix M for program notes: *Dies Gratiae: Requiem Reflections*

are in the Latin text setting utilizing sections from the Requiem mass. Although Weber did not have specific requests for any thematic motifs, Phillips adds that Weber did, in fact, desire a central theme that would be based on the *Requiem*. Premiered on All-Saint's day in 1997 at Christ Church, the commissioned work received its second performance on November 9, 1997 in La Jolla, California. Phillips states the commissioned order would be to perform the *Requiem* by Fauré followed by *Dies Gratiae: Requiem Reflections*. Coincidentally, the *Dies Irae* was the only section that Fauré did not set in his *Requiem*, and ironically, Phillips' composition focuses primarily on this particular text setting and therefore, directly connected the two masterworks. The treatment of text consists of six meditations on passages from the *Dies Irae* section of the mass. It should be noted that each of the reflections authored by John Thornburg contrast from the *Dies Irae* sequence texts which are focused primarily on wrath and judgement. Phillips states that his intention was to demonstrate and reflect this dichotomy in the music by employing a harmonic language that would be intentionally different and further intensify the contrasting nature of the texts.

Phillips also explains that, although Keith Weber provided him with textual ideas provided by John Thornburg, he was left with full autonomy to compose a work suitable to be a companion composition with the main premise, being that of *Requiem* mass.

Author of *Dies Irae: Requiem Reflections*, John Thornburg, states he desired to find ways to challenge himself to explore vivid ways of talking about life as we live it, caught in the tension between life and death, between sin and grace, between the "already" and "not yet." Thornburg chose several vivid texts from the *Dies Irae* section of the mass and asked each one "What is the truth about life that stands in tension with

the mass' proclamation about death and eternal life?"[67] The fusion of musical and textual ideas to pleasantly coordinate with Fauré's *Requiem* warrants the two masterworks to be performed on the same concert program. The contemporary interpretation of the *Dies Irae* text by Thornburg and its musical supplement by Phillips provides the performers and audience with a unique perspective of Fauré's classic and standard musical composition of a 19th century.

The researcher also inquired to Craig Phillips about the importance for companion compositions in today's concert setting in order to fulfill or complete a concert program. The composer affirmed the suggestion and need and stated "there is a need if composers are interested in doing it and, depending on the piece, it certainly can be done."

LaVoy Interview

Following the interview with Dr. Mack Wilberg, the researcher sought information from composer and arranger Dr. Thomas LaVoy. The interview resulted in information relating to the composer's *In Heaven, Hereafter* – an eight-movement work scored for mezzo-soprano solo, mixed chorus, and organ. Commissioned by the Nancy Luce Commission Consortium the work is approximately twenty-two minutes in length. As the composer elaborates, *In Heaven, Hereafter* is, indeed, a companion composition to Benjamin Britten's cantata *Rejoice in the Lamb*. The idea for the "passion project," as described by LaVoy, evolved from inspiration the composer received when he first performed Britten's *Rejoice in the Lamb* with the Williamson Voices at Westminster Choir College under the direction of conductor James Jordan. LaVoy states that Nancy

[67] See Appendix M for program notes: *Dies Gratiae: Requiem Reflections*

Luce (1814-1890) had resided in West Tisbury, Massachusetts and was a local poet, known to townspeople as "the chicken lady of Martha's Vineyard". LaVoy explains his fascination with Britten's work and credits the author, Christopher Smart (1722-1771), with supplying a dark and unusual territory from which to provide the subject.

LaVoy elaborates that, while living in Philadelphia, he found a framed etching hanging on the wall in a house where he resided and explains that it was a depiction of a woman flying through the air with her chickens. After researching the figure, he then discovered it was the well-known poet Nancy Luce who resided in Martha's Vinyard in the 1800s. After realizing Luce's background as a literary artist and reading much of her poetry, LaVoy described a unique kinship between her writings and the literary output by Christopher Smart's *Jubilate Agno*. LaVoy states that it was in his seventh movement of *In Heaven, Hereafter* that he made a true connection between Luce's poetry and Smart's *Jubilate Agno* and it was then, he says, that he decided to compose a large-scale work to act as a companion composition to Benjamin Britten's (1913-1976) *Rejoice in the Lamb*. LaVoy traveled to Martha's Vinyard to visit the history museum that housed Luce's works and explains that although making slight alterations to Luce's original text, LaVoy admits he modernized the poetry due to most of it being heavily written in the dialect of the time.

Regarding the musical similarities between LaVoy's work and Britten's *Rejoice in the Lamb*, the composer explains that there are subtle references in the companion composition that could be classified as unifying characteristics. LaVoy incorporates musical motifs from thematic ideas found in *Rejoice in the Lamb* and states that he "wanted to mimic the feeling of darkness and imprisoned oppression that can be found in

Britten's work." LaVoy admits that there is bone-chilling darkness in his composition that provides the listener with a sense of Nancy Luce being alone in her cellar which is compared to Britten's imagery of the insane asylum. The composer states that it can be considered a deep plunge into a person's dark moments that could quite draw the two masterworks together in symbolic unity.

For a contrasting effect with Britten's cantata, LaVoy's explains his composition exhibits a different contour arriving at a more dark and depressing tone for its conclusion.

In closing, for programming purposes, LaVoy states, to date, there is no particular order for which to perform the works stating that, since *In Heaven, Hereafter* is meant to be paired with *Rejoice in the Lamb*, there is no prescribed order for the set.

Additionally, commissioned by the Aberdeen Choral Society, LaVoy and fellow composer John Frederick Hudson were jointly tasked with the project of composing a companion composition to Wolfgang Amadeus Mozart's (1756-1791) *Ave Verum Corpus*. The two extended choral selections would follow Mozart's original composition and would require the same use of instrumentation and voices. The order of the trilogy would be seamless in effect, transitioning from Mozart to LaVoy and into Hudson.

Lastly, it should be noted that LaVoy composed a work for piano to act as a companion composition for Bela Bartok's (1881-1945) *Romanian Folk Dances*. Titled *Tänka na Véshu*, LaVoy states for several years he had a desire to compose a companion piece to the Bartok's *Romanian Folk Dances* but explains that he was never able to find source material for which he could connect. Initially approached by Nancy Railey in 2018 to compose a new work for piano, LaVoy felt this was the most opportune time to complete such a work to incorporate imaginary dances he created from an imaginary

people. LaVoy states that since this is folk music, he encourages performers to contribute their ideas to the piece.[68]

Weagle Interview

The researcher interviewed Derek J. Weagle of New York regarding his companion composition to Benjamin Britten's *Serenade*. Weagle's composition, by the same title, is an extended work, approximately twenty-five minutes in length, consisting of six movements. Weagle states he was first introduced to Britten's *Serenade* when he performed it on his Master's recital. Approached by his colleague, John-Morgan Bush, to compose a new work, Weagle confirmed during the interview the intent of his composition was to specifically coalesce with Britten's work.

Weagle states he initially assembled the textual ideas and mirrored what Britten included in his *Serenade* utilizing well-known literary authors for each movement which provided an overarching model of textual architecture. In addition to textual themes, similarities can be found when comparing the two masterworks such as motivic relationships and direct modulations. These similarities can be found in voice leading motifs and throughout the entire harmonic structure in general. Inspired by Britten's use of enharmonic changes over related key areas, Weagle also adopted this technique stating there is much that can be done with the smaller details. Weagle explains that, although he added subtle similarities, he restricted himself from making a carbon-copy of Britten's *Serenade* in order to make the work stand-alone in a concert setting if there was no desire

[68] Thomas LaVoy, Program Notes, *Tänka na Véshu*, accessed June 28, 2019, https://www.thomaslavoy.com/tanka-na-veshu.

to program Britten's work. Weagle also elaborates on subtle contrasting differences between his work and Britten's. Where Britten used a tenor soloist, Weagle incorporates a bass-baritone soloist and also a harp.

Weagle explains that he re-voiced the instrumentation to better suit the logistics of a chamber group by narrowing the number of instrumentalists required from his original work. Weagle adds the work received Honorable Mention at the National Horn Society's composition competition and has just recently been performed in its entirety by Ball State University in Indiana.

In closing, Weagle affirms the idea of companion compositions and believes there is validity in programming such works to coordinate with pre-existing compositions in order to accurately tell a modern story in which people or a community can relate.[69]

Fowler Interview

The researcher also interviewed arranger and composer Dr. Andrew Fowler of Coastal Carolina University in Conway, South Carolina. The goal of the interview was to gather information regarding two of his musical compositions that can be classified as companion. The first, *Songs of Travel*, composed in 2015, is a song cycle set for baritone soloist and piano and is a companion composition to Ralph Vaughan Williams' song cycle *Songs of Travel*. The second is *Freedom in the 21st Century*, composed in 2010, which was written to be a companion composition and musical offering to Gian Carlo Menotti's *The Unicorn, the Gorgon, and the Manticore"* – a collection of twelve madrigals scored for orchestra and chorus. The interview consisted of various questions

[69] Derek Weagle. Personal Interview. September 27, 2019.

pertaining to Dr. Fowler's composition and was conducted by telephone at The University of Southern Mississippi. A complete transcription can be found in Appendix Z.

The idea of Fowler's setting of *Songs of Travel* originated when soloist, Jeffrey Jones, approached Fowler to compose songs to coincide with Vaughan Williams' song cycle. Jones reported to Fowler that Vaughan Williams' song cycle was not of adequate length for the particular concert program on which it was to be performed and desired to have additional compositions to specifically work with Vaughan Williams' song cycle. Fowler agreed to the invitation of composing works to complete the program and scored the set for baritone soloist and piano. The shared literary works would include *The Vagabond*, *Let Beauty Awake*, and *Bright is the Ring of Words*. Fowler's creativity led him to compose works that would intentionally be in opposition to Vaughan Williams' original collection. Fowler reports, for instance, in *The Vagabond* of Vaughan Williams, he wanted to create a modern adaptation providing the movement with more groove and ragtime throughout. Fowler would also manipulate tempi from Vaughan Williams' original compositions creating a distinctive new approach to the well-known setting of Robert Louis Stevenson literary work.[70] The song cycle was performed in Sydney, Australia in 2017 at the College Music Society International Conference.[71]

Dr. Timothy Koch, Fowler's colleague and director of the Carolina Master Chorale, approached Fowler to compose a work to coincide with Menotti's *The Unicorn, the Gorgon, and the Manticore* which would ideally appear on the same concert program.

[70] Andrew Fowler. Personal Interview. August 12, 2019.

[71] Andrew Fowler, "Andrew Fowler Biography," accessed June 21, 2019, https://andrewfowlermusic.com/biography.

Titled *Freedom in the 21st Century*, Fowler, then composer-in-residence for the Carolina Master Chorale, composed the nine-movement composition based on poetic texts from Marie Gilbert (1924-2007) who resided in South Carolina. Before Gilbert's death, Fowler had the opportunity to meet the author where, at the same time, he received her newest book. From this book, he found inspiration in her poetic contributions and felt compelled to set several of them to music. Fowler states that poetry and specifically, works inherent to the area in which he resides, are important to his interests. For the two works to complement each other, Fowler elaborates that he specifically cloned the orchestral instrumentation and incorporated the use of a mezzo-soprano soloist which would be in contrast from Menotti's work which only requires chorus and orchestra. The composer states his intention was to provide a compositional comparative to complement other works on the same concert program in order to unify a holistic sense.[72]

In closing, Fowler affirms that there is a need for companion compositions in today's concert setting and affirms his interest as an active composer to fill the need for a performer's program.

CHAPTER V – *CONCLUSIONS*

Are there significant and worthy explanations for the need of companion compositions to be incorporated on shorter concert programs? It seems that it would, in fact, prove beneficial to the choral director, instrumental and vocal musicians, and audience to include works that have been designed to coordinate with a preexisting musical work. Frequently choral directors have a desire to plan a sacred mass or similar by a well-known composer generally leaving the remainder of the program incomplete.

[72] Ibid., Fowler Interview.

The incomplete concert program can be attributed to the lack of discovering works that can be paired relating to theme, subject matter, and orchestration.

The use of a companion composition can better assist the choral or artistic director in providing concert programs of adequate length while utilizing the same musical forces and, possibly, adding an educational component for the musicians with providing a newer compositional outlook on a preexisting masterwork.

The researcher's primary intent of the study has been to establish information to further explore and explain the concept of companion compositions. According to interviews conducted by the researcher, several 21st century composers believe it to be beneficial to have a companion composition coalesce with another work for various reasons. Composers whom participated in the interviewing process affirmed the need for such companion compositions and elaborated on the benefits of using said works to complement a concert setting. The composers listed in this study have written only a limited number of works that are specifically designed to work with a preexisting composition; thus, lending additional opportunities to further explore companion compositions by future scholars. The composers also explained that the companion work for which they composed benefits and complements their compositional output.

It should also be noted that many of the companion compositions represented in this particular study have originated from a commission with the specific need of creating a new work to be paired with a preexisting compositions; therefore, creating a specific intent and desire. The commissions received by these composers further support the claim that there is a desire to coordinate a new work with a preexisting composition. The commissions, either implemented by a single person or an organization, can help further

support the interest of having a contemporary work that can be programmed with a preexisting work.

Research reveals companion compositions can also exist to coordinate with a preexisting work on a variety of levels and characteristics including, but not limited to: voicing, instrumentation, genre, thematic material, and length. As exhibited in the Review of Literature characteristics can be evident in companion compositions ranging from one similarity, such as paired instrumentation, or many similar comparisons completely pairing with the preexisting work.

When referencing Mack Wilberg's two choral anthems that bookend Ralph Vaughan Williams' *Dona nobis pacem* it can be concluded that, although numerous characteristics exist that would make the works seamless, there lacks specific items that coordinate the works as one complete masterwork. Wilberg's objective approach to composing the two anthems allow the composer to successfully utilize various compositional techniques that are evident in *Dona nobis pacem* creating a seamless compositional flow. Such characteristics include the uses of instrumentation, chorus and solo voices, thematic material, meter, and texture. These general, yet important degrees of characteristics also allow for Wilberg's anthems to act as stand-alone octavos creating the ability for the selections to be used outside the realm of companion compositions. It should also be noted with Wilberg and Vaughan Williams' distinctive writing skills the aforementioned compositions provide a unique contrast with subtle changes throughout. This doubly benefits Wilberg's compositions allowing them to bookend *Dona nobis pacem* while also providing works to the realm of choral literature as stand-alone octavos. Demonstrated in Chapter Three, Wilberg researches and studies *Dona nobis pacem* with

the sole intent to coordinate with his original compositions. These evidences are also demonstrated and further elaborated upon in the Wilberg interview (see Appendix W).

Furthermore, the researcher did, in fact, anticipate similarities connecting the Wilberg selections with Vaughan Williams' *Dona nobis pacem*. The researcher confirmed these similarities via telephone interview with Wilberg as intended compositional characteristics. A general, yet basic, theoretical analysis was conducted by the researcher to study the relationships of Wilberg's selections when compared to *Dona nobis pacem*.

In the process of this survey the composers that were interviewed provided only minimal instances in which their companion compositions were performed. Therefore, it can be suggested that many choral directors may not have knowledge of such companion pieces existing in today's choral literature. An inventory would prove beneficial for director's seeking to coalesce various compositions with coordinating instrumentation, subject matter, text, and voicing. Concluding, the researcher would recommend further study on this survey that could likely contribute to organizing an inventory or database of companion compositions that would be helpful to the choral director when planning a concert program.

APPENDIX A – IRB Approval Letter

Office *of*
Research Integrity

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

118 COLLEGE DRIVE #5125 • HATTIESBURG, MS | 601.266.6576 | USM.EDU/ORI

NOTICE OF INSTITUTIONAL REVIEW BOARD ACTION

The project below has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services regulations (45 CFR Part 46), and University Policy to ensure:

- The risks to subjects are minimized and reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered involving risks to subjects must be reported immediately. Problems should be reported to ORI via the Incident template on Cayuse IRB.
- The period of approval is twelve months. An application for renewal must be submitted for projects exceeding twelve months.

PROTOCOL NUMBER: IRB-19-286
PROJECT TITLE: Companion Compositions for Pre-Existing Musical Works
SCHOOL/PROGRAM: School of Music
RESEARCHER(S): Joel Dunlap, Gregory Fuller

IRB COMMITTEE ACTION: Exempt
CATEGORY: Exempt
Category 2.(ii). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording). Any disclosure of the human subjects' responses outside the research would not reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, educational advancement, or reputation.

APPROVED STARTING: August 1, 2019

Donald Sacco Jr.

Donald Sacco, Ph.D.
Institutional Review Board Chairperson

APPENDIX B – INTERVIEWING QUESTIONNAIRE

The University of Southern Mississippi

Joel Dunlap, candidate for the Doctor of Musical Arts – Choral Conducting
Dr. Gregory Fuller, Committee Chair

August 2019

Dissertation Topic: Mack Wilberg's *Requiem aeternam* and *Let peace then still the strife*: Two Companion Pieces for Ralph Vaughan Williams' *Dona nobis pacem*

Definition of Terms:
Companion/Commissioned Composition – a musical work composed for the intended purpose to be used with a pre-existing composition.
Pre-existing Composition – a musical work written by a separate composer either living or deceased.

Interviewing Script:

1. Please discuss your educational background (degrees of higher education and from which universities) and please discuss any important mentors that have been a musical influence to your career.

2. How many years have you been composing/arranging music for chorus and orchestra?

3. Do you compose/arrange on a regular basis or primarily only when you receive a specific commission?

4. Please explain the origin and birth of your companion compositions. Did you receive a specific commission to complete the work(s) and, if yes, from whom did you receive the commission?

5. In what order would the commissioned work appear? Would the work precede, conclude or bookend the pre-existing composition?

6. Who conducted the premiere of the commissioned work?

7. In what venue, city, and state did the premiere take place?

8. Is there a unifying theme (textual, musical, context, etc.) that would connect the compositions?

9. In what year did you receive the commission and in what year did you complete the composition(s)?

10. What difficulty level would you consider the commissioned work? Is the difficulty level different from the preexisting work?

11. What is the estimated time of length for the companion composition(s) and was the length of the pre-existing composition considered?

12. If the arrangement/composition in question can act as a stand-alone work, did the composition later become part of a larger work?

13. What were the specific text considerations when composing the companion work(s)?

14. What is the origin of the text/libretto for the composition(s)? Is there use of traditional text?

15. If a librettist was needed, did you choose an author or was this person pre-selected?

16. Do you and the librettist currently work together on a professional level?

17. Any additional information to add regarding text treatment?

18. What were your specific musical considerations when composing the companion work(s)?

19. What specific considerations were given when selecting the instruments to be used in the orchestra?

20. Can any of the complementary works be performed a cappella or with piano accompaniment if a full orchestra is not feasible?

21. What specific considerations were given when selecting the voicing for the composition?

22. Is the voicing standard for chorus – SATB – or is there a division (divisi) involved?

23. Can the commissioned work segue into the pre-existing work or is there a pause between the two? Are there pitches or chords that connect the two for a more seamless segue?

24. Would the commissioned composition include similar vocal writings that can be found in the pre-existing work? (i.e. imitation of voices, homophonic textures, unison or solo voices)

25. What specific considerations were given in the treatment of dynamics and are these considerations similar to the use of dynamics in the pre-existing composition? Is there a use of conservative dynamic changes?

26. What specific considerations were given when selecting tempi for the composition?

27. Is there a variance in the use of tempi in the composition(s)?

28. Did you incorporate any pre-existing melodies, tunes, or chants into the composition?

29. Does the orchestration seem to double what is required by the voices and was this inspired by the instruments used in the preexisting work?

30. Does there exist a direct transition from the companion work to the pre-existing composition?

31. Is there an extended use of pedal tones throughout the composition?

32. Would you consider your companion composition to be more harmonically dissonant or consonant and did your composition keep in the same harmonic style of the preexisting work?

33. Does there exist a specific treatment of chord structures within the commissioned work? (consistent use of major, minor, diminished, or augmented chords, recurring chromatic mediant relationships, etc.) Can these structures be found in the pre-existing work?

34. Are there recurring rhythmic patterns or motifs that can be found in the pre-existing work?

35. Did you compose the companion works based on a specific style that was evident in the pre-existing work?

36. Are there similarities regarding key and time signatures between the companion and pre-existing works?

37. Does evidence exist of the commissioned work and the pre-existing composition being performed on a regular basis as a set?

ADDITIONAL INFORMATION

38. Are there additional factors that join the compositions that I have not mentioned?

39. Do you have knowledge of composers/arrangers that could provide additional insight to this research?

40. Would you have knowledge of other companion compositions that were not previously discussed?

APPENDIX C – PERMISSION FORM 1

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   Dona Nobis Pacem:
   Movement 1: Measures 1-26 & Measures 43-end
   Movement 6: Square 34-35 & Square 44-end

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With best wishes,
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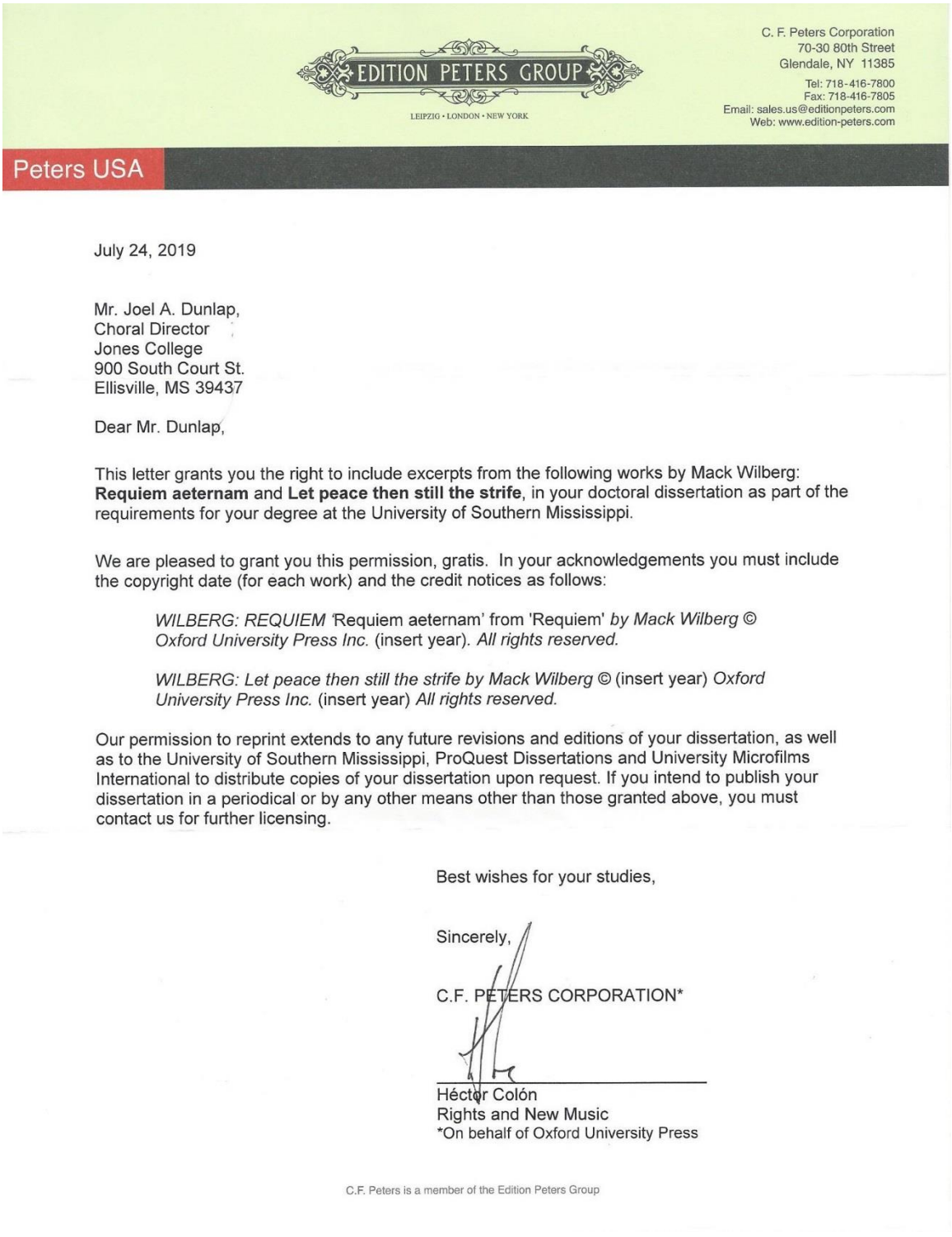
APPENDIX D – PERMISSION FORM 2



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July 24, 2019

Mr. Joel A. Dunlap,
Choral Director
Jones College
900 South Court St.
Ellisville, MS 39437

Dear Mr. Dunlap,

This letter grants you the right to include excerpts from the following works by Mack Wilberg: **Requiem aeternam** and **Let peace then still the strife**, in your doctoral dissertation as part of the requirements for your degree at the University of Southern Mississippi.

We are pleased to grant you this permission, gratis. In your acknowledgements you must include the copyright date (for each work) and the credit notices as follows:

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Sincerely,

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APPENDIX E – IRB STANDARD INFORMED CONSENT

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INSTITUTIONAL REVIEW BOARD

STANDARD (SIGNED) INFORMED CONSENT

STANDARD (SIGNED) INFORMED CONSENT PROCEDURES
This completed document must be signed by each consenting research participant. • The Project Information and Research Description sections of this form should be completed by the Principal Investigator before submitting this form for IRB approval. • Signed copies of the consent form should be provided to all participants. Last Edited May 13th, 2019

Today's date: August 13 2019		
PROJECT INFORMATION		
Project Title: Companion Compositions for Pre-Existing Musical Works		
Principal Investigator: Joel Dunlap	Phone: 228-265-2383	Email: joel.dunlap@jcjc.edu
College: University of Southern MS	School and Program: School of Music	

RESEARCH DESCRIPTION

1. **Purpose**:

   The researcher will seek to gain knowledge from the composers regarding their intention to write a companion composition and will ask a series of questions on how the works are related and also to inquire about characteristics that do not specifically coordinate.

2. **Description of Study:**

   The goal of my research will be to interview living musical composers based on their musical compositions that can be categorized as a "companion composition" to a preexisting work. These musical works have been composed with the sole intent to be coordinated with a work of similar musical characteristics such as (but not limited to): text, context, choral and orchestral forces, subject matter, and length.

3. **Benefits:**

   N/A - The researcher seeks to gain information on compositions written by composers regarding musical characteristics.

4. **Risks:**

   No Risks

5. **Confidentiality:**

   All answers and information received by the research questions will remain confidential.

6. **Alternative Procedures:**

   Procedures will include interview by following interviewing script/questions - by way of personal interview or emailed questions.]

APPENDIX F – LAVOY CONSENT

7. **Participant's Assurance:**

This project and this consent form have been reviewed by USM's Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5125, Hattiesburg, MS 39406-0001, 601-266-5997.

Any questions about this research project should be directed to the Principal Investigator using the contact information provided above.

CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: **Thomas LaVoy**

I hereby consent to participate in this research project. All research procedures and their purpose were explained to me, and I had the opportunity to ask questions about both the procedures and their purpose. I received information about all expected benefits, risks, inconveniences, or discomforts, and I had the opportunity to ask questions about them. I understand my participation in the project is completely voluntary and that I may withdraw from the project at any time without penalty, prejudice, or loss of benefits. I understand the extent to which my personal information will be kept confidential. As the research proceeds, I understand that any new information that emerges and that might be relevant to my willingness to continue my participation will be provided to me.

Thomas LaVoy	Joel Dunlap
Research Participant	**Person Explaining the Study**
8/13/2019	August 2019
Date	**Date**

APPENDIX G – PHILLIPS CONSENT

7. **Participant's Assurance:**

This project and this consent form have been reviewed by USM's Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5125, Hattiesburg, MS 39406-0001, 601-266-5997.

Any questions about this research project should be directed to the Principal Investigator using the contact information provided above.

CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: Craig Phillips

I hereby consent to participate in this research project. All research procedures and their purpose were explained to me, and I had the opportunity to ask questions about both the procedures and their purpose. I received information about all expected benefits, risks, inconveniences, or discomforts, and I had the opportunity to ask questions about them. I understand my participation in the project is completely voluntary and that I may withdraw from the project at any time without penalty, prejudice, or loss of benefits. I understand the extent to which my personal information will be kept confidential. As the research proceeds, I understand that any new information that emerges and that might be relevant to my willingness to continue my participation will be provided to me.

Craig Phillips

Research Participant

Date

Joel Dunlap

Person Explaining the Study

August 2019

Date

APPENDIX H – FOWLER CONSENT

7. **Participant's Assurance:**

This project and this consent form have been reviewed by USM's Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5125, Hattiesburg, MS 39406-0001, 601-266-5997.

Any questions about this research project should be directed to the Principal Investigator using the contact information provided above.

CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: Andrew Fowler

I hereby consent to participate in this research project. All research procedures and their purpose were explained to me, and I had the opportunity to ask questions about both the procedures and their purpose. I received information about all expected benefits, risks, inconveniences, or discomforts, and I had the opportunity to ask questions about them. I understand my participation in the project is completely voluntary and that I may withdraw from the project at any time without penalty, prejudice, or loss of benefits. I understand the extent to which my personal information will be kept confidential. As the research proceeds, I understand that any new information that emerges and that might be relevant to my willingness to continue my participation will be provided to me.

Andrew Fowler

Research Participant

8/12/2019

Date

Joel Dunlap

Person Explaining the Study

Date

APPENDIX I – WILBERG CONSENT

7. **Participant's Assurance:**

This project and this consent form have been reviewed by USM's Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5125, Hattiesburg, MS 39406-0001, 601-266-5997.

Any questions about this research project should be directed to the Principal Investigator using the contact information provided above.

CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: Mack Wilberg

I hereby consent to participate in this research project. All research procedures and their purpose were explained to me, and I had the opportunity to ask questions about both the procedures and their purpose. I received information about all expected benefits, risks, inconveniences, or discomforts, and I had the opportunity to ask questions about them. I understand my participation in the project is completely voluntary and that I may withdraw from the project at any time without penalty, prejudice, or loss of benefits. I understand the extent to which my personal information will be kept confidential. As the research proceeds, I understand that any new information that emerges and that might be relevant to my willingness to continue my participation will be provided to me.

Mack Wilberg
Research Participant

8/13/19
Date

Joel Dunlap
Person Explaining the Study

Date

APPENDIX J – NOBLE CONSENT

7. **Participant's Assurance:**

This project and this consent form have been reviewed by USM's Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5125, Hattiesburg, MS 39406-0001, 601-266-5997.

Any questions about this research project should be directed to the Principal Investigator using the contact information provided above.

CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: CLIFTON J. NOBLE, JR.

I hereby consent to participate in this research project. All research procedures and their purpose were explained to me, and I had the opportunity to ask questions about both the procedures and their purpose. I received information about all expected benefits, risks, inconveniences, or discomforts, and I had the opportunity to ask questions about them. I understand my participation in the project is completely voluntary and that I may withdraw from the project at any time without penalty, prejudice, or loss of benefits. I understand the extent to which my personal information will be kept confidential. As the research proceeds, I understand that any new information that emerges and that might be relevant to my willingness to continue my participation will be provided to me.

Research Participant

September 16, 2019

Date

Joel Dunlap

Person Explaining the Study

Date

APPENDIX K – WEAGLE CONSENT

7. Participant's Assurance:

This project and this consent form have been reviewed by USM's Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5125, Hattiesburg, MS 39406-0001, 601-266-5997.

Any questions about this research project should be directed to the Principal Investigator using the contact information provided above.

CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: Derek Weagle

I hereby consent to participate in this research project. All research procedures and their purpose were explained to me, and I had the opportunity to ask questions about both the procedures and their purpose. I received information about all expected benefits, risks, inconveniences, or discomforts, and I had the opportunity to ask questions about them. I understand my participation in the project is completely voluntary and that I may withdraw from the project at any time without penalty, prejudice, or loss of benefits. I understand the extent to which my personal information will be kept confidential. As the research proceeds, I understand that any new information that emerges and that might be relevant to my willingness to continue my participation will be provided to me.

Derek J. Weagle

Research Participant

10/1/2019

Date

Joel Dunlap

Person Explaining the Study

Date

APPENDIX L – LAVOY PROGRAM NOTES

A note from the composer...

In Heaven, Hereafter is based on the life and writings of Nancy Luce, a fascinating folk hero and nineteenth-century resident of Martha's Vineyard, Massachusetts. Known variously as 'The Chicken Lady of Martha's Vineyard' and 'Madonna of the Hens,' among other monikers, Nancy was particularly well-known for the peculiar relationship that she shared with the barnyard bantam hens that lived with her in her little cabin on Tiah's Cove Road. Tourists and islanders alike would travel to West Tisbury to visit her, and Nancy, recognizing an opportunity to scratch out a meagre existence as a kind of living tourist attraction, played up her eccentricities and cultivated a personality that would entice curiosity-seekers from miles around. She had photographs taken of her holding her favorite hens, and she sold these portraits, as well as eggs and her little books of poetry, to the people who would come to her cabin. In spite of her ragged and at times frightening appearance, she was, in many ways, a keen entrepreneur and an effective business-woman.

Though she played on her peculiarities to survive, the bonds that she shared with her hens were very real and important to her and were cause for an enormous amount of joy – and an equal, if not greater, share of suffering. Nancy was notoriously ill and frail for most of her life, and when her beloved hens passed away it only exacerbated her medical complaints. She was constantly harassed by the local youth, who would bang on her windows and doors, cuss her out, and throw stones and logs over the fence into the chicken graveyard that she so meticulously maintained. Throughout all of her suffering, however, Nancy maintained a zealous belief and trust in God, knowing that the trials she underwent in life would dissipate when she eventually followed her beloved hens to her "long home."

In Heaven, Hereafter has evolved several times since I first conceived of it one year ago. Over the course of composing this work, I discovered – thanks to Nancy's poetry and the keen insight of several Martha's Vineyard residents – that Nancy effectively lived a double life. To the outside world, she presented the eccentric character that was her only means of survival in such harsh conditions. Privately, however, Nancy held a remarkable depth of feeling for her hens, the only true friends she had in the world, that was rooted in her belief that she had been charged with their care by God himself. She lamented the suffering of all living things, and urged all humans to follow what she called "Our Saviour's Golden Rule":

> Be you to others kind and true,
> As you'd have others be to you,
> And never do nor say to them,
> Whate'er you would not take again.

My initial reaction upon discovering Nancy and her work was one of incredulity and amusement, and I would imagine that most people encountering her story for the first time would have a similar reaction. The Chicken Lady of Martha's Vineyard? How strange! That reaction is the result of

encountering the external life of Nancy Luce. With continued study, I began to understand the depth of Nancy's inner life – that her affection for her hens, however strange it may seem on the surface, was rooted in a depth of love and feeling for another of God's creatures. Musically, *In Heaven, Hereafter* follows this trend of discovery on the part of the observer. The opening movements are bright and insistent, even funny at times, but they soon give way to a deeper examination and understanding of the real Nancy Luce; her fears, her beliefs, and her core message. Because above all things, Nancy's message was one of kindness – not only kindness between humans, but to the poor, harmless, dumb creatures of the earth.

It should be noted that *In Heaven, Hereafter* is also intended as a companion work for Benjamin Britten's cantata *Rejoice in the Lamb*. I have been seeking to pay homage to Britten's work since I performed this staple of the choral literature with James Jordan and Williamson Voices during my time at Westminster Choir College, and it wasn't until I discovered the story of Nancy Luce that I found the occasion to do so. I offer my sincere thanks to the following people and organizations for providing me this opportunity, as well as for contributing to the legacy of Nancy Luce:

Dan Waters

Carand Burnet

Bow Van Riper

John and Susan LaVoy

The Martha's Vineyard Museum

James Jordan

The Same Stream

Peter Boak

Pamela Butterick

The Island Community Chorus

Justin Miller

St. Matthew's Church, Northampton

Cristian Cantu

Austin Cantorum

Laura Gillett

Laudamus Chamber Chorale

Sam Paul

Con Anima Chamber Choir

Anthony J. Maglione

William Jewell College Concert Choir

Jim Roman

Mary Dolch

COMPOSER'S NOTES

In early 1997 I was approached by Keith Weber with the idea of writing a piece that would serve as a "companion" to the *Requiem* of Gabriel Fauré. Despite the intimidation factor of such a task, given the stature of the above mentioned work, I felt that it was an excellent idea because of the unusual orchestration employed by Fauré in the original (and most often used) version, and the problem of what to program along with it. Keith commissioned a text by the Dallas poet and theologian John Thornburg, and I set to work in early summer, completing the piece in September of that year. *Dies Gratiae* received it's premiere on October 31, 1997, at Christ Church, Tyler, Texas, under the direction of Keith Weber; and received a second performance on November 9, 1997, in La Jolla, California.

John Thornburg's text for the work consists of six meditations or reflections on passages from the *Dies Irae* section of the Requiem Mass, which, incidentally, is the only section that Fauré did not set. Each of the reflections contrast starkly with the *Dies Irae* sequence texts, which have mostly to do with wrath, judgement, and the like. Thornburg's poems have much more to do with hope, love, and grace (hence the title, "Day of Grace"). I wanted to reflect this inherent dichotomy in the music, and so each movement is given a prologue in which the *Dies Irae* sections are sung in Latin, often in recitative fashion. The harmonic language employed in the prologue sections and the reflections that follow are intentionally quite different, and meant to further intensify the contrasting nature of the texts.

The work is scored for the same forces used in Fauré's original version of the *Requiem* (the Rutter Hinshaw edition); divided violas, cellos, and bass; solo violin, 2 horns, 2 bassoons, harp, timpani, and organ. The bassoon parts, unlike the Fauré, are not optional and have several solo passages. Timpani could be omitted, but this is not recommended. The organ provides support in a "continuo-like" fashion, but also has some solo passages and a prominent role in the fourth movement. The viola parts, especially in the first and last movements, have some technical difficulties and require skillful players. Metronome markings have been carefully chosen and should be closely adhered to whenever possible.

–Craig Phillips
June 2000

AUTHOR'S NOTES

Imagine the joy of receiving a commission from a trusted colleague and friend to write a series of poems for an extended choral work that would say about life what the Requiem Mass says about death. That has been my joy from the beginning to the end of *Dies Gratiae*.

When I immersed myself in the text of the requiem mass, I found that the longest and most powerful section is the one entitled, dies irae, or "day of wrath." I then challenged myself to find equally vivid ways of talking about life as we now live it, caught in the tension between life and death, between sin and grace, between the "already" and the "not yet."

I chose several of the most vivid texts from the dies irae section of the mass and asked with each one, "What is the truth about life that stands in tension with the mass' proclamation about death and eternal life?"

In Movement One, the prologue, using a text from the requiem mass, speaks of the dissolution of the world into embers. The first chorus speaks of the moment in which God triumphed so completely that the world could never be the same again. Death is about being covered over with dirt. Life is about the hope which only God can excavate.

In Movement Two, the prologue speaks of the fear and trembling that will grip the earth when the rigorous investigator begins to work. The solo baritone then answers with an expression of another sort of trembling; the trembling that happens when we look inward at moments of despair, depression or indecision. It is when we acknowledge those moments that God is most able to assure us of God's constant presence. The tears spoken of in this movement are autobiographical since I have suffered from depression for several years. The "gentle breeze that shuns the heavy air" is a very real breeze that blows from the north and cools down the place to which I retreat in south Texas.

In Movement Three, the prologue speaks of the trumpet which summons all to the judgment seat. That challenged me to look for an instrument which summons all who hear it to a new understanding of the joy of living. The tiny lungs of an infant turned out to be that instrument. Like most parents I know, there was nothing quite so soothing and joyful for me as listening to the gentle breathing of my infant daughter. She is grown now, but the sacramental quality of those times is still vivid for me.

Movement Four beings with the requiem's assertion that all of nature will be stunned when answering the call of the Judge. Then the question became, "What needs to be stunned more than anything else in this world?" My answer was the status quo. Since Jesus' ministry was entirely taken up with stunning the status quo, it was just a matter of choosing one of the compelling episodes of his ministry. The chorus sings a banal march celebrating the status quo, only to be interrupted by Jesus urging them to go and sell all they have.

Movement Five's prologue speaks of the book which will be brought forth at the Judgment Day containing the names of those to be judged or saved. In our day the Bible is used as a weapon as or more often as it is used as a source of strength, guidance and discernment. I juxtaposed several of the most beloved phrases of the Bible against one another in the attempt to provoke the listener to ask, "Do I value these words and make them part of my life and behavior, or do I only memorize them in order to use them in ideological warfare?"

The prologue of Movement Six speaks of the fact that no wrong will remain unpunished. Just so, God's grace is so inexhaustible that God spends every fiber of God's energy every day, only to awaken the next day ready to guide us. Therefore, we have the opportunity to focus on what God is doing right now in our lives.

I didn't write these poems because I think the requiem mass is a bunch of superstitious nonsense. I revel in the requiem mass and fully believe that there is a central place in Christian theology for talk of the "last things" (death, eternal life, heaven, hell, etc.) I wrote it because God is as active in life as in death. Sacramental moments dot the landscapes of our lives. These texts are meant to chronicle some of those sacramental moments.

–John Thornburg
June 2000

APPENDIX N – COOKE PROGRAM NOTES

O SACRUM CONVIVIUM

a Motet for Mixed Choir (SATB)

(2012)

Duration: 4 minutes

Cover photograph: www.lightworksstainedglass.co.uk

For more information: www.phillipcooke.com

First performed on the 03 November 2013 by the Choir of King's College, Aberdeen at King's College Chapel, Aberdeen, UK with David Smith (conductor)

A recording of this piece is available on *O Sacrum Convivium* released on Vox Regis Records, VXR001

PROGRAMME NOTE

O Sacrum Convivium is a setting of the famous text of St Thomas Aquinas expressing the profound mysteries of the Eucharistic miracle. It is designed as a companion piece to my previous setting of Aquinas, *O Salutaris Hostia* (2008) and treads similar ground both aesthetically and harmonically. Akin to many settings of this text, the general tone is one of serenity and repose but my setting has more 'grit' then others suggesting the 'memory of his Passion' to be more disturbing than others may suggest.

PAC

TEXT

O sacrum convivium!
in quo Christus sumitur:
recolitur memoria passionis eius:
mens impletur gratia:
et futurae gloriae nobis pignus datur.
Alleluia.

O sacred banquet!
in which Christ is received,
the memory of his Passion is renewed,
the mind is filled with grace,
and a pledge of future glory to us is given.
Alleluia.

St Thomas Aquinas (1225 - 1274)

APPENDIX O – COOKE PROGRAM NOTES

PROGRAMME NOTE

Lakesongs is a setting of three poems, rather unsurprisingly with lakes as a somewhat oblique subject matter. I was commissioned to write a companion piece to the Brahms Two Songs for alto, viola and piano and to draw upon the vast literary heritage of the Lake Poets as my inspiration – unfortunately I didn't gel with the Romantic poets and needed to look a little further afield for my texts. The idea of setting poems with lakes as the theme came to me after listening to Elgar's *Sea Pictures* and gave me the opportunity to set diverse poets all with the same general theme.

I say that lakes are an oblique subject matter as none of the three poems goes to great lengths to describe the lake in question; rather there is an omnipresence of a lake in all of the poems with a constant, unfaltering, monotonous presence. William Wilfred Campbell's *A Lake Memory* has a lake 'throbbing in with voice of pain' whereas Yeats has 'lake water lapping with low sounds' – this is a depiction of nature at its most sublime – a terror when faced with the unremitting force of nature. Edith Sitwell's *By The Lake* goes further and doesn't mention a lake but suggests a frozen wilderness, it is precisely that the lake is 'not' present that emphasises the emotional bleakness of the poem.

Lakesongs is very different in character to the Brahms songs and charts a descent into austerity from the warm tones of the opening A Major ostinato of *A Lake Memory* through the sparseness of *The Lake Isle of Innisfree* to the wintery tone of *By The Lake*. The inclusion of the viola with its very natural, almost human voice and tone adds an extra subtext to the work and the poems – it often has the role of a commentator, a distant representation of the emotional content and dark melancholy of the lakes mentioned.

Lakesongs is dedicated to Andrew Lucas, Renna Kellaway and the Lake District Summer Music Festival for all the help and input they have given me in my career so far, and to many more exciting future collaborations.

PAC

APPENDIX P – FOWLER PROGRAM NOTES

Composer's Notes

The second full moon in a single month is commonly known as a "blue moon." That's what we saw on New Year's Eve in 2010. "Blue Moon Tango" is the first piece I wrote this year, on New Year's Day. I love the tango as a genre, and this concert is an ideal opportunity for the music of the blue moon of 2010 to be heard. "Freedom in the 21st. Century" is based upon a book of poetry by Marie Gilbert. The motivation behind the work is to serve as a complementary musical offering to balance Menotti's piece. I first read Marie's work in 2001, while on a visit to Brookgreen Gardens. I picked up a copy of her "Brookgreen Oaks" and was immediately attracted to the musical possibilities of her poetry. Our only meeting was at Brookgreen in 2006, where we had lunch and shared our common interests, particularly pertaining to the beauty of the Lowcountry. I had a wonderful time on that late spring day, and will always cherish that moment. She gave me her newest book. I told her I looked forward to reading it. The song cycle heard tonight is the fruit of that first and only meeting. I set to music her evocative nature imagery, the musical analogies, the emotional range of a poet's inner life, and the eternal inspirations inherent in our lives. The "eternal" of our lives form a core theme in her work, but always in a voice that speaks with a great sense of lithe grace and purpose. Having selected poems that I felt could be used in a loose narrative, I grouped the cycle into two parts: "Innocence" and "Experience." My intent is to convey the unfolding of a life cycle. The Mezzo-Soprano soloist functions as the primary character. The chorus reflects the voice of the poet as it becomes a universal voice. Several of the movements flow into subsequent movements without pause, and so on first hearing it will definitely help to follow the texts in the program. As in cyclic works from my19th century mentors, themes first heard in the "Prologue" are worked into the long arch of the structure, and are reprised in the "Finale." The ways that the music expresses the poet's thoughts are manifold, and create a tapestry of sound that pulls its weave from many different threads, from Bach to Brian Wilson. I want to express my gratitude to the members of the Carolina Master Chorale, the Long Bay Symphony Orchestra, and my friend and colleague Tim Koch, for continuing to dig in and perform my compositions with great joy and understanding. They are exemplars of bringing new music to life, and show us how new music can be a part of our lives in the 21st century.

Marie Gilbert: a Short Biography

b. 1924-d. 2007. native of Florence, SC graduate of Rollins College. Twice the head of the North Carolina Poetry Society, she worked in its ranks for decades and was the originator of the annual Gilbert-Chappell poetry competition. A constant student herself, Marie was a ceaseless champion of learning and of St. Andrews Presbyterian College, on whose Board of Trustees she was an inspiring member. Marie received both the Sam Ragan Award for contributions to the fine arts of North Carolina and the Fortner Writer and Community Award from St. Andrews. She was a constant supporter of Cairn: The St. Andrews Review. She was always a pixie of humor, whether performing "Walking to Conway" or dressing up as Uncle Sam on the occasion of St. Andrews' Press's 25th birthday (and singing a celebratory song). Marie authored numerous books of poetry to high acclaim.

FREEDOM IN THE TWENTY-FIRST CENTURY: POEMS
AUTHOR: GILBERT, MARIE
PUBLISHER: PARKWAY PUBLISHERS
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APPENDIX Q – SUSA PROGRAM NOTES

Notes:
Recorded February 4 and 6, 2001 at The Church of the Redeemer, Chestnut Hill, Newton, MA, and March 11, 2001 at The Church of the Advent, Boston, MA.

In 1992 Conrad Susa wrote the following about Carols & Lullabies:
Four or five years ago, Philip Brunelle suggested I write him a companion piece to Britten's A Ceremony of Carols. To a composer, this tempting offer was another way of asking 'How's about writing us a hit?' After several years of me writing in doubt, a friend, Gary Holt, showed me a collection of traditional Spanish carols he had sung as a boy in Arizona. Excited, I juggled them around to form a narrative. I noted their many connections with Renaissance music along with their homey, artful simplicity. Finally, the overriding image of a Southwestern piñata party for the new baby led me to add guitar and marimba to Britten's harp and to compose connective music and totally re-conceiver the carols.
In an often overlooked detail in the Christmas story, the New Baby bawls loudly as the shepherds leave in the final bars of Chiquirriquitín. (You may hear him in your mind.) His parents now must dandle and soothe him to sleep. Tired themselves, they drift off as the angels hover about them in protective adoration.

Carols & Lullabies was commissioned by and dedicated to Philip Brunelle and Plymouth Music Series of Minnesota, who premiered the work on December 6, 1992 at Plymouth Congregational Church, Minneapolis.
The Serenade for a Christmas Night is a meditation upon two ancient Christmas hymns, Divinum misterium ("Of the Father's Love Begotten") and Vom Himmel hoch da komm ich her ("From Heav'n Above to Earth I Come"). Its grave joy is leavened by flights of whimsy. My mind had rearranged Grünewald's "Angelic concert" and had added bad-boy cherubs colliding on moon-beams. They were trying to entertain the Child as his Mother dozed.Originally for organ and vibraphone, a harp was added and the work re-shaped in 1985. The work was commissioned by and is dedicated to my San Diego friend, William Copeland. -Conrad Susa

A glittering orchestral ritornello with cries of "Noël" garlands the verses of "God rest ye merry," in which the angels announce the principal message of comfort and joy. The orchestra dances into "The Holly and the Ivy" but the chorus sings "I Saw Three Ships," asking "what was in those ships all three?" Arriving at the manger the Kings find the Child being soothed by the "the Coventry Carol." The audience, awestruck at first, joins the choral adorations with "O Come, all ye Faithful." Celebration breaks out in "Joy to the World," humorously deconstructed to show its relationship to several of Handel's works. The ritornello with its "Noëls," now all embracing and triumphant, concludes the work.

-Conrad Susa

APPENDIX R – WILBERG PROGRAM NOTES

Mack Wilberg. *Requiem and Other Choral Works.*
The Mormon Tabernacle Choir and the Orchestra at Temple Square.
Mormon Tabernacle Choir Recordings, 2008

Reviewed by Greg Hansen

While not the first review of Mack Wilberg's *Requiem,* this review by a contemporary fellow composer may bring to light several insights not previously illuminated. Wilberg's *Requiem* is unique in at least three ways: First, it represents a historic departure from previous works by Latter-day Saint choral composers in that it is a requiem rather than an oratorio; second, it is singular given the circumstances under which it was composed; and third, it contributes significantly to a dynamic artistic direction for the Mormon Tabernacle Choir organization originally set in motion by former director Craig Jessop.

The requiem as a compositional form started as a Catholic mass for the departed, then was later adapted to Lutheran, Anglo-Catholic, and Eastern Orthodox usage. Over the last hundred years, the requiem has become representative of a more generalized expression of longing for peace and solace, and a genre unto itself.

Wilberg's judicious use of both time-honored craftsmanship and a near-cinematic orchestral style makes his work accessible yet eloquent. The use of a four-chord unifying motif together with tasteful use of the Lydian scale gives the work an ethereal quality that evokes peace and a sense of timelessness in the listener. Impeccable counterpoint, implied extended chord harmonies, strong melodies, and competent orchestrations add to the overall solace inherent in the work. The program notes by Dr. Luke Howard provide a refreshingly intimate and excellent analysis.

Wilberg indicates that his work is indeed a "requiem for the living,"[1] making it completely applicable and appropriate to the doctrines of the restored gospel. Since the oratorio is the more accepted form of expression within the ranks the LDS community of composers, Wilberg's *Requiem* represents a fresh departure from the norm.

Wilberg's characteristic sincerity, his absence of ego, and his roots in a humble Utah mining town all add to the appeal of the work as a personal

expression of the composer. Wilberg dedicated the score "in memory of loved ones passed"—no doubt a reference to his own life's losses. Yet the work remains tremendously comforting and positive.

With his *Requiem,* Wilberg has demonstrated he is more than a nationally recognized arranger of folk songs and hymns, beloved by the Choir, his audience, and ecclesiastical leaders. He has risen to the stature of a composer of significant works, a formidable original artistic force of his own. Wilberg's musical journey to the point of writing an original requiem completely sanctioned by his patron was an accomplishment of significance. Overcoming the label of an "arranger only" was a delicate task known only to a few in similar circumstances. Inherent difficulties arise with such a venture.

One difficulty in achieving respect as both an arranger and a composer is that arranging is commonly held to be something less than composing, as is the art of orchestrating. Newell Dayley, a composer and former academic vice president of Brigham Young University, once stated that "arranging is nearly the same as composing; the difference is that part of the work has already been done."[2] Any accomplished arranger will experience some angst concerning the accurate perception of his work. To those familiar with arranging, the craft can become as rewarding and challenging as composing.

When taking a familiar hymn melody as a starting point, a competent arranger must address a number of critical issues: the traditions or "baggage" that particular hymn may bring with it in terms of audience perception, the cultural understanding of music within the society for which he is writing, the generational style vocabulary of that audience, and even the musical tastes of those employing him. The parameters of such a challenge have been the downfall of many a composer who insisted on art over effectiveness, atonality over western harmonic traditions, and who ignored any propriety toward the listener, subject matter, and patron. Wilberg has overcome—even moved well beyond—all of these issues so effectively over the last nine years in his position with the Tabernacle Choir, that he has earned the trust of both his leaders and his audience. Because of that trust, his original *Requiem* enjoys the position of being a significant, original contribution to the artistic achievements of the Choir since starting its own label.

It is a credit to Wilberg's devotion and testimony that he has so effectively reached such levels with his humble genius and disdain of personal recognition. He is first to acknowledge former director Craig Jessop's vision and encouragement for setting in motion the idea of Wilberg composing a full requiem, coming as a result of his commission to write an *Inroit* and

Epilogue to Vaughan Williams's *Dona nobis pacem* for the Carnegie Hall National High School Choral Festival. His *Requiem* now joins with Leroy Robertson's *Book of Mormon Oratorio,* Robert Cundick's *Redeemer,* and other significant contributions burned into the collective consciousness of Restoration art history.

Upon the framework built by those who have gone before, Wilberg has added both walls and roof to the LDS Church's sole officially sanctioned musical voice. To date, few contemporary classical composers have enjoyed such broad commercial market recognition, except perhaps John Rutter and the Cambridge Singers. Since the Tabernacle Choir is an entirely unique artistic entity that could not be financially feasible in either a commercial or educationally sponsored setting, it also enjoys singular status in the world. Surely the actual role of the Tabernacle Choir director could not have been more effectively understated than in this published job description: "To provide missionary and public relations service through performances with the Mormon Tabernacle Choir, the Orchestra at Temple Square, the Temple Square Chorale and the Bells of Temple Square, such service to include telecasts, recordings, tours, concerts, and other appearances."[3]

Given these circumstances and his recent rise to full directorship, Wilberg now has the opportunity to continue to build village, castle, and crown jewels upon the foundational fires of momentum lit by former Choir directors.

It would seem to be providential that the greatest potential of the organization should exhibit itself in this era—one of unsettled and uncertain world conditions. The voice of the Tabernacle Choir and Wilberg's own future work can ring true as a vehicle for peace, comfort, and surety; as a light on a hill; and as a powerful musical voice of the Church.

Greg Hansen (greg@greg-hansen.com) is an award-winning composer, arranger, and record producer. He also serves as the Music Review Editor for BYU Studies.

1. Mack Wilberg, interviewed by Greg Hansen, July 2008.
2. Author's notes from BYU Media Music class, October 1980.
3. Job description for the associate music director's position posted on August 1, 2008, on the Tabernacle Choir's website, www.mormontabernaclechoir.org.

APPENDIX S – WEAGLE PROGRAM NOTES

Serenade

Program Note

"The beginning of a friendship, the fact that two people out of the thousands around them can meet and connect and become friends, seems like a kind of magic to me. But maintaining a friendship requires work. I don't mean that as a bad thing. Good art requires work as well."
– Charles de Lint, Canadian Author

Origins of the Work

In the fall of 2013, my life's path first crossed with composer Derek Weagle. It was an auspicious time for both of us. Derek was a 20 year-old in his undergraduate music education studies at University of Massachusetts Lowell and I had just joined the faculty of the UMass Lowell Music Department as the youngest full-time faculty member at the university (at that time) having barely turned 27 just a few months before. Though I never had Derek in class as one of my students, we began to work together closely through the UMass Lowell String Project where Derek served as a conductor of one of the youth orchestras and I as the Executive Director. I was new to Lowell, Massachusetts. As my wife, Lauren, was finishing her Master's Degree, I was splitting my time between Manhattan and Lowell. Derek became the first friend I made when I arrived on campus.

As that first academic year neared its conclusion, I remember a day when Derek asked to meet with me to talk about his career goals as graduation seemed imminent at only one year away. He knew of my work as a music career coach and also of my work as a professional horn player in New York City before coming to UMass Lowell. I asked him, "Where do you see yourself in five years, ten years?" "When you wake up each day what would make your day perfect, whole and complete?" He was clearly distressed by this and hesitated to respond. I told him to not overthink it—just say the first thing that came to mind. Then, with a great deal of trepidation he said the words, "I only want to be a composer."

"Then do it." I said. "Wake up everyday and live your life like the composer you intend to become." He smiled with a look of incredulous relief. His own was the only permission he needed to change course of his life. Over the next year we worked closely, advocating for each other, offering advice and guidance, and sharing and critiquing our creative ideas. Derek became the String Project's Composer-in-Residence and helped arrange and orchestrate many pieces for the String Project orchestras. He helped me to skillfully navigate the potentially treacherous waters of my first years on the faculty and I helped him by challenging his ideas and connecting him to a much larger artistic world beyond the confines of school. I am very grateful for this time when we were both growing in our professional and artistic lives. I watched Derek's creative ideas mature and his drive to bring those ideas to life only accelerated.

April 25, 2015 was the first time I heard one of Derek's large scale compositions performed. His Earthrise Mass was the culmination of a year's worth of planning, rehearsing, organizing and refining. I was fortunate to play principal horn for this performance and it was then that I realized that Derek's personal style was coalescing very quickly. He had begun to find his voice as a composer. Additionally, Earthrise Mass featured a wonderful horn part that demonstrated both skill and idiomatic understanding of the instrument. That performance represented a very bright time in our friendship. It was our first artistic success collaborating together on a major project and it was around that time that Derek received confirmation that he would begin his graduate studies in the fall of 2015 at the New England Conservatory in Boston—majoring in Music Composition.

It was soon after that one of us, I can't remember who actually, first floated the idea of Derek composing a serenade for voice, horn, and strings. At some point along the way I did introduce Derek to Benjamin Britten's Serenade for Tenor, Horn and Strings, Op. 31, which serves as a major point of inspiration for this work. In fact, the Weagle Serenade for Bass-Baritone, Horn and Strings is a contemporary impression of Britten's genre bending masterwork. From the moment it was mentioned, this was a project we were both passionate about. Derek began selecting the texts for the movements and sketching fragments of the Serenade in the late summer of 2015. Composition began in September and one movement was composed each week for seven consecutive weeks. Throughout the compositional process, Malcolm Peyton, his

composition teacher at New England Conservatory, guided Derek. Derek's Serenade was completed with revisions in November 2015.

For my part, I enjoyed seeing a new work be born into the repertoire for the horn. I wanted the Serenade to be idiomatic for the horn, but also to expand the range of capabilities for what level of extended technique is acceptable in an orchestral work where the horn is a featured soloist. Tone painting is a hallmark of Derek's compositional style and from this he was able to imagine a wide range of timbral effects for the horn that serve to illustrate the text. While many of these effects are technically challenging to execute, I have great respect for the creative impetus behind them and thus I refrained from suggesting any edits during the revision process that would depart from the original melodic conception. The process of preparing the work for its premiere performance has been exhilarating and has challenged me to explore my own musicianship and ability to story tell through music.

This work represents more than a milestone in a young composer's career, or an important performance event in my own. It is symbolic of a friendship that was determined by chance and crystallized in art. Whether you are reading this program note at the premier of this performance or some performance by other musicians many years hence; know that through this music, that friendship is alive and well.

About the Work

As the Britten Serenade is representational of English literature and more generally Anglican culture, the Weagle Serenade is its American counterpart. The texts for the singer are the work of American poets and they explore multi-faceted American literary landscapes, particularly those noted by transcendental poets. The Serenade for Bass-Baritone, Horn and Strings is set in six movements.

The opening movement, Nocturne, is a meditative overture to the work. It explores juxtaposing tonal areas through languid and lush string orchestration and lyrical melody lines in both the voice and horn. True to its title, this movement utilizes false harmonics in the strings to hint at glistening stars and a scintillating night sky. Structurally speaking, it is from this movement that the central harmonic material for the entire composition is derived.

The second movement is a bold and rhythmic Fanfare and depicts a blustering winter storm. The fanfare motive yields to a quieter (yet still pulsating) section depicting the intricacies of individual melodic lines as unique as ice crystals. Finally, the momentum builds into a final driving gesture and the orchestration suddenly decrescendos to nothing in an upward whirl of strings, as if examining a single far-flung snowflake.

Movement III, Verses, pays homage to Britten's Serenade as the horn opens the movement with an unaccompanied line derived from the natural horn Prologue of the Britten Serenade. However, the fragment quickly dissolves into a new original theme in just a few moments, thus creating the effect of a brief reminiscence.

The fourth movement, Episodes, is arguably the darkest and most emotionally diverse movement of the entire work. Based on Edgar Allan Poe's tempestuous poem The Bells, this movement explores the frenetic, wondrous, and terrifying nature of life. While The Bells is a departure from Poe's other works as his writing typically represents only one emotion, this poem represents a rapid succession of emotional states that ultimately descend into destruction and chaos with the sounding of the "alarum bells." This movement of the Serenade demonstrates perhaps the most imaginative orchestration in the entire work. It handily employs both stopped and muted techniques for the horn and other text painting imagery, such as the "scream", which is to be played on the instrument and not with the voice.

In stark contrast, The "Elegy" begins with the ambivalence of sea waves with its relentless undulations of alternating seconds that are passed around the various string families. Throughout this movement, other members of the orchestra evoke images or emotions of cheering, ship's bells, and victory; yet they are all subdued beneath the melancholia of combating the loss of a captain and father to an untimely death. The oscillatory nature of the harmonic structure, combined with the melodic elements in the voice and echoed in the horn help to illustrate the complicated emotional dynamics of Walt Whitman's O Captain! My Captain!

The closing movement, "Epitaph", shares harmonic material with the opening movement and is yet another meditation on a starry sky. As the vocalist utters a recitative about serenity in loneliness, the horn is heard off-stage lamenting fragments of the Stephen Foster tune My Old, Kentucky Home. This musical code is symbolic of the friendship from which the work was created, as My Old, Kentucky Home is the state song from John-Morgan Bush's home state of Kentucky. After a moment of conflict, the orchestra dies away, leading to the vocalist's final vow to find peace in the stars above. The entire work ends with soft, twinkling harmonics fading away into a new horizon.

Program note by John-Morgan Bush

APPENDIX T – NOBLE PROGRAM NOTES

A SONG FOR ST. CECILIA'S DAY

The martyrdom of St. Cecilia (Rome, 2nd century) has inspired many colorful stories and narratives. Her existence is considered fact, but the rest is legend. Cecilia is revered as the patron saint of music due (perhaps) to the story of her marriage, arranged despite her vow of chastity. At the ceremony she is said to have sat apart from the celebration, singing to God in her heart. Her piety led to her husband's baptism, but also to martyrdom for both. The stories relate that Cecilia miraculously survived for three days despite three attempts to behead her, and that she asked the Pope to convert her home to a church. Since the Renaissance, she has often been depicted with a viola or a small organ; some stories credit her with inventing the organ.

The English marked St. Cecilia's Day (November 22) with a service and a concert. John Dryden wrote "Song for St. Cecilia's Day" for the 1687 celebration. This poem was put to music by G. B. Draghi and later by Handel.

The universe depicted by Dryden is one established and ordered by the divine power of music. The earth is surrounded (framed) by the planets in their spheres with the moon innermost; each sphere yields to another, culminating in the outermost sphere which holds the stars. The spheres are set in motion by divine force and produce the "heavenly harmony" of the opening text. This harmony then creates order, separating the four elements (in Dryden's era, cold, hot, moist, dry) from the chaos of a "heap of jarring atoms". Dryden's poem thus displays the Enlightenment's ideal of divinely inspired balance and structure; that idea that heavenly music created the universe is an extension of Gen. 1 and John 1, which depict God creating the universe through his word.

The second stanza recounts the story of Jubal (Gen. 4:21), the first human to produce music, and establishes the power of music to influence human emotion. A catalogue of those emotions or "passions" and the different instruments which evoke the four passions is laid out in subsequent stanzas. Note that only the organ is said to arouse divine inspiration!

Dryden then contrasts two stories to illustrate two types of music, the terrestrial and the celestial. The pagan musician Orpheus holds sway over the natural world with music so beautiful that the trees uproot themselves and follow him. St. Cecilia outdoes even Orpheus, however, since the sublime notes of her organ draw the angels down to earth, "mistaking earth for heaven."

The poem closes with a triumphant image of the end of time, when music's transformative power dissolves the order of the spheres and returns creation to its Creator.

Clifton J. Noble, Jr. was born in 1961, and began to play piano and guitar under his father's guidance at age 5. Original compositions followed shortly, and the urge to write

music of all kinds has never left him. Noble earned a Bachelor of Arts Degree, Magna Cum Laude, from Amherst College in 1983 and a Master of Arts Degree from Smith College in 1988.

Since 1987, Noble has served as pianist for the Smith College choral ensembles, and he currently holds the position of Staff Accompanist in the Smith Music Department. Smith choral forces have performed his compositions and arrangements throughout the United States and Europe. His works have also been performed by the Mt. Holyoke and Radcliffe Choral Societies and Unviersity of MA Choral Societes, the Williams College Chorus, the Assabet Valley Mastersingers, the Needham Children's Chorus, and by ensembles at the University of Michigan and Indiana University. His instrumental works have been performed by the Boston Chamber Music Society, the Longmeadow Chamber Music Society, the Holyoke Civic Symphony Orchestra,the Florentine Camerata and flutist Carol Wincenc. His music is published by Warner Chappell, Treble Clef Music Press, and Artisttec, Inc..

An active jazz pianist, Noble has recorded two CDs with clarinetist Bob Sparkman, "Good Talks" and "Still Talkin'." "Vermont Songbook," by the Richard Mayer Quartet, records Noble and Sparkman's fruitful musical conversations with drummer Richard Mayer and bassist Genevieve Rose.

NOTES FROM THE COMPOSER- written for the Premier performance in May 1998.

Conductor Robert Eaton issued an interesting challenge when he commissioned a celebratory piece scored for the rather dark, solemn ensemble that Mozart chose to set his *Requiem*... The text that immediately came to mind was John Dryden's "A Song for St. Cecilia's Day," with its magical closing image of music "untuning" the sky. For me, the poem is unparalleled in its cosmic praise of music, and begs to be set more than once in a composer's life. This first time, I resolved to present "heavenly harmony" in relatively conventional diatonic dress. In the manner of the Baroque suites that began to appear in the world of Dryden's late years (though without pause) the interior scenes of the poem are cast as individual dances. The final stanza's "Grand Chorus" coalesces into just that, and not accidentally, incorporates the work's only unaccompanied singing.

The piece is, at least consciously, reference-free, except in one obvious place -- where Dryden invokes "that last and dreadful hour" when "the trumpet shall be heard on high." Few composers have captured the fearsome majesty of that hour better than Giuseppe Verdi, so my hat is tipped to his massive contribution to the *Requiem* repertoire.

APPENDIX U – DIORIO PROGRAM NOTES

Program Note:

My **HORIZON SYMPHONY** is a work of great joy. Using primarily poetry of Stephen Crane, the symphony explores the mighty struggles and hardships one endures in the pursuit of adventure and discovery. And it does this through the eyes of a boy coming of age.

We hear sounds and texts of exploration: glimpses of great gatherings, strange men running after the sun, visions of God in lightning and thunder. A particular musical borrowing is found throughout, in tune and text: an anonymous chant from the 12th century celebrating the death of Herod, he who slaughtered many children in an attempt to protect his power. The chant is never sung, however, but instead is used as a melodic thread throughout the work in the orchestral parts.

Designed as a companion piece for Bernstein's *Chichester Psalms*, the work uses similar instrumentation (minus one percussionist and one harpist). Where Bernstein's work embodies seemingly contradictory affects of eccentricity and reflection, mine is also structured on contrast: at times both innocent and muscular, gentle and firm: the peculiar serendipity of young boys becoming men.

This work was commissioned by the Cincinnati Boychoir and artistic director Christopher Eanes for their 50th anniversary, and its premiere performance was given on the date of the commemoration of their founding: March 6, 2015.

APPENDIX V – WALLINGA PROGRAM NOTES

Amy Lowell's "Dreams in War Time" is an evocative series of seven loosely connected images, published shortly after the end of World War I. In setting this powerful and increasingly disturbed text, I've chosen to take the title literally, reimagining the poem as a series of dreams and nightmares had by someone closely associated with and deeply affected by his experience with war— perhaps a soldier or a general. Each movement details a different aspect of how war, violence, and death ultimately destroy all beauty and happiness, slowly desensitizing a person to their loss.

Dreams in War Time is written for and dedicated to Malcolm Cooper, a tenor who possesses inimitable artistry, power, and finesse. I am proud to call Malcolm a colleague and dear friend.

Each movement details a different aspect of how war, violence, and death ultimately destroy all beauty and happiness, slowly desensitizing a person to their loss. This song cycle is a companion piece to my choral composition Portraits of Wartime, which was premiered March 2014 by the NOTUS Contemporary Vocal Ensemble. It is a contribution of my exploration of World War I poets, as well as the effect of war on my generation (both on the individual and the societal level).

2013 | FOR SATB CHOIR W/DIVISI, SATB INCIDENTAL SOLOISTS, AND VIOLONCELLO | 7'

Portraits in Wartime. The 21st century is a fascinating and terrifying time to be a young adult. The world is more interconnected— and more fraught with division and uncertainty— than ever before. Communication is expanding, political alignments are shifting, and my generation is inheriting a world that all too often seems to teeter on the brink of chaos and confusion. Yet the concept of increasing entropy is far from a new one, and there is comfort in the fact that every generation seems to have its trials by fire. In contemplating these themes I was drawn in particular to the zeitgeist surrounding and immediately preceding World War I, nearly a hundred years ago. Artists and intellectuals debated the aesthetics the new century required; governments eyed each other's revolutions warily across increasingly undefined borders; and a young man my age would have been more than old enough to fight and die for his country. *Portraits of Wartime* is a sonic exploration of those things that seem to remain constant generation after generation, whether that be the winds of change, the fearful pounding of wars, or the faithful beauty of the stars.

APPENDIX W – WILBERG INTERVIEW

TRANSCRIPT OF INTERVIEW WITH MACK WILBERG

Interviewee:	Mack Wilberg (MW), conductor of the Tabernacle Choir, Salt Lake City
Interviewer:	Joel Dunlap (JD), researcher
Date:	Thursday, August 8, 2019 at 10:00a.m.
Location:	School of Music (Room 100) The University of Southern Mississippi Hattiesburg, Mississippi

JD: Dr. Wilberg: My name is Joel Dunlap with the University of Southern Mississippi. I am researching compositions that have been specifically intended to be a companion with another work.

MW: Good morning. How are you?

JD: I'm doing well. I promise not to take too much of your time so if you need to go, you certainly let me know—

MW: No problem

JD: —I will certainly adjust. I'm going to put you on speaker phone if that's okay, and I'm in a large room, so if you can't hear me for any reason, you let me know, and I'll take you off speaker phone. I'm going to do that so I can record our conversation, if you don't mind.

MW: Great.

JD: Dr. Wilberg, today I would like to ask you about the compositions that you intended to work in conjunction with Vaughan Williams' *Dona nobis pacem,* which is your first movement of the *Requiem* and *Let peace then still the strife.*

MW: Right.

JD: My dissertation is based on this and what I am calling "companion compositions," and I know that you intended to write these specifically to bookend and I would just like to ask you several questions about that, if you could just maybe start with the origin or the birth of how these came to be.

MW: Sure, sure. My colleague, Craig Jessop, who at that time, was the music director of the Mormon Tabernacle Choir, and I was the Associate Music Director, Craig was at that time doing the annual high school music festivals that were sponsored by Carnegie Hall in New York City.

JD: Right.

MW: —and what that entailed was programming a major work each year and I know he (in audible) —works like Mozart *Requiem,* I

remember once he did *Child of Our Time* of Tippett. Anyway, you get the idea, and he had programmed *Dona nobis pacem* of Vaughan Williams on this particular year, which I think was around 2005-2006, somewhere around there. As you well know, the Vaughan Williams is, what, a thirty-five minute piece?

JD: Right.

MW: And, he was thinking of – We were just talking one time, and I had actually done the Vaughan Williams a couple of times before this. I love the Vaughan Williams, and I think I had done it probably at this point twice. So I knew the piece very well and we were talking one day about his programming the Vaughan Williams for this high school festival in Carnegie Hall, and the challenge was it was only thirty-five minutes. And we were just talking about maybe something else he could program with it to fill out the remainder of the program and it sort of evolved into something about having something written that would be a companion piece to this and then that evolved into, well would "I, myself, be interested in doing that?" and I kind of gulped and said, "Well I think that's kind of a tall order but yes maybe, maybe". So anyway, he presented the idea to the staff at Carnegie Hall, who were in charge of this event, and they liked the idea a lot, and so

they decided to commission the prologue and epilogue to the Vaughan Williams'. And so, that's really how it came about. Does that give you enough information?

JD: Yes, that's absolutely perfect. And with the central figure of the *Dona nobis pacem* being "peace," did you rely heavily on that, well "war and peace" I should say, did you rely heavily on that to stem from that where you would go with the prologue and the epilogue?

MW: Yes, absolutely, and I was concerned about two things: that thematically, that it worked well, and when I say "thematically" I'm talking about the musical aspect and the text or the message, as well that obviously there needed to be some kind of tie into the piece itself and, otherwise you would have some pieces that didn't seem to fit with the rest of it. And that, quite honestly, was, in some ways, the hardest part with coming up with the ideas. As you probably well know, once you get the seed of the idea then sometimes it can come together quite quickly; it's just getting the seed of the idea that is often times the biggest challenge.

JD: Sure. And I know that your entire *Requiem* didn't exist at that time.

MW: That's correct.

JD: That came later, right?

MW: That's correct.

JD: And with the prologue and epilogue, did they [Carnegie Hall Staff] limit you or ask you for bookending compositions that were roughly two to four minutes in length?

MW: No, no there was no specification as to the length or really, as I remember, there wasn't anything too specific in the actual commission itself except they should be pieces that were characteristics of Vaughan Williams.

JD: And the *Let peace then still the strife* I know that David Warner supplied the text as he does for—

MW: That's correct.

JD: EM many of your compositions and themes and is there a reason that he put that in my opinion in more of a "hymn" aspect to where there's—

MW: Right.

JD: There's a traditional four verses, I believe –

MW: Right.

JD: —the melody over one of the verses and there's the soprano descant. Did you guide him on what you had an idea of relating to the verses and the text that was to be included in those verses?

MW: Well, as with so many things we do, I actually came up with the musical ideas before he wrote the text and that's one of his many gifts – is that he's able to take what musically is happening and then write appropriate texts –

JD: Right.

MW: —accordingly and that's not an easy thing to do. Much of the time, it's as you well know, that the text comes first and the music

comes after, but in this particular case, I prescribed what I felt like musically it should be. And let me say because it's hymn-like as the (Inaudible) as you well know so much of Vaughan Williams' music is based on hymnody and it just seemed like it was still in the vein of Vaughan Williams, if you will.

JD: Sure.

MW: —You know, it was my musical voice—

JD: Sure.

MW: And I thought that was important to come at that point after those very poignant ending of the Vaughan Williams itself—

JD: Right.

MW: —and that's one of the other reasons why I felt like probably the solo voice, we've heard the soprano at the end of the Vaughan Williams' and kind of my intention was that when that solo voice started it would be a younger voice. In this case, it was a young man who would start to sing *Let peace then still the strife* after that so the texture of that was, I thought, was very important.

JD: And I know you realize at the end of the Vaughan Williams' she leaves off on the third of the chord which is letter name "E"—

MW: Right.

JD: —which directly segues into the pitch you begin with *Let peace then still the strife*—

MW: Right. Yes.

JD: And from the prologue into the beginning of the Vaughan Williams it is the same thing—

MW: That's right.

JD: I thought that was so unique how you joined those two together, so in a concert setting it would seem quite seamless to go from—

MW: That was the intent, yes it was. And in fact, the beginning chords of the prologue are really based on, not totally, but they're based on kind of the harmonic language at the beginning of the Vaughan Williams, and so that's, you know, why it starts the way that it does, is that it's as you said, "It's meant to be seamless." I should

say, at the *end* of the prologue is where that happens, so that those solo strings are playing those modal harmonies at the end that's reflective of the opening—

JD: —of the Vaughan Williams'

MW: Harmonically of the Vaughan Williams. That's right.

JD: And while we are talking about the prologue, I have gone through and analyzed it theoretically and you have so many, I guess what I would call, I'm not a theorist in any form or fashion—

MW: Well, neither am I.

JD: The way that I am analyzing the chords, I've tried to see if there are any underlying… There are so many chromatic mediant relationships between, you know the chords going from, for example, from E-flat major to a G-minor and maybe from a G-minor back to another third of that chord—

MW: Right.

JD: There are so many alterations between, you know, third relationships, and was there a reason you paid more attention to those third relationships throughout the prologue?

MW: No, I think probably like most or many composers, you go by instinct and you're not thinking in terms of theoretically how this all happens, and that's why I often find it hard to talk about my own music in theoretical terms because when you're doing it you're not thinking about "how is this theoretically working." It just evolves. And I have to say that if, I would think that if you started thinking theoretically, then you're not coming up with something that's terribly organic.

JD: Sure.

MW: So, sorry I'm not more help in that way. I don't think in terms of the theoretical part of it, I mean you do from time to time, but it's not something— It's not like composing twelve-tone music where you're thinking about the theoretical procedure—

JD: Right.

MW: —and the puzzle of how you put it all together. So, if that makes sense. So, so, no, I wasn't really thinking of that at the time it was being composed, I was just thinking about how this organically comes together.

JD: Sure. Absolutely. And in terms of orchestration, I'm just assuming, but I'm sure on the concert at Carnegie Hall, to reduce the amount of frustration and chaos with the, you just kept the orchestration the same in the bookending pieces that would be required—

MW: Yes, I think that probably was part of the commission requirement, that it be the same instrumentation with the Vaughan Williams; however, as you well know, I chose to just use strings and flutes, I think, in the prologue because I just felt like that was the right texture. Well again, I didn't set out to do exactly that but that's just the way that it happened.

JD: Right.

MW: Because the music dictated what the orchestration should be for that, and I think it worked out very well because when the winds

come in much more prominent in the Vaughan Williams I think that it has, the texture change is a good one.

JD: Right.

MW: And I would just say, when I heard it for the first time in New York City, the orchestra was the orchestra at St. Luke's, which is really a fine orchestra, they were always the accompanying orchestra for these events and I heard it for the first time, well, it was a great experience. The first time I heard it was in the, I think it's called the Hammerstein Theater or something like that. It may not be called that now, but anyway, that's where the initial rehearsals met and, of course, the dress rehearsal was in Carnegie Hall, and hearing that opening movement with those beautiful strings in Carnegie Hall itself was just like being in heaven. There's few performances of hearing my pieces for the first time that have touched me quite so much as hearing that.

JD: It's definitely ethereal in a sense that, you know, at the beginning you said "slowly with mystical expression" – it definitely is mystifying what the whole orchestra can do, certainly at the beginning with those long, sustained chords throughout—

MW: Right, right—

JD: Certainly sets up for what would tie in to the Vaughan Williams.

JD: And I noticed in the prologue, you did for the text "*Et lux perpetua*" and you did an ascending imitation of voices three times for that, and with ascending voices in that manner of imitation, did you pull ideas from the Vaughan Williams in order to further suit what you would do vocally with your selections?

MW: Well, I don't think so. Because I, again, well it's been a long time ago since I did it, but I don't recall that being a particular issue Again, I was going for what I felt like organically the music should go and so, no, in terms of that, not really.

JD: Okay. And in speaking of "companion pieces," do you think there is a need in today's concert setting to do exactly what they did with the Vaughan Williams, you know, if I were to program that with my choir we would, like you would know, just sing for thirty-five minutes and then (or any mass)—

MW: Right.

JD: —Or any shorter mass, but sing that for thirty minutes and then, you know, what do you do with the rest of the time? You have your whole orchestra there and an audience and do you think in today's concert setting there's more of a need for companion works that could—

MW: Absolutely.

JD: —that could fill a concert program?

MW: Especially in our current times where it's very, very hard to, I think, to keep people's attention and to also do things that are unique. Well, I just, in our day and age, it's very hard to, sometimes, be totally relevant to our current times, if that makes sense. I think it is an interesting concept for composers to write companion pieces that are meant to be performed in a certain sort of way. I did a piece, oh, probably in 1990 or 1991, something like that, I did a piece for Paul Oakley who was the director for, and Dr. Fuller would know Paul very well but Paul, unfortunately has passed away, but Paul at the time was the director of the Bach Choir of Minneapolis or Minnesota, I can't remember. Anyway, Paul was doing the Bach *Magnificat* and he commissioned me to write another piece called *Soli Deo Gloria* which was really an

interesting project, and anyway, I wrote that piece as a companion piece to the Bach *Magnificat* and it also, I had to use the same instrumentation/orchestration as the Bach. And so that was interesting project as well to do. And so, it wasn't like I was totally, this concept was something I was not familiar with, I had done certain sort of things but I have to say it's one thing, well, it's a little bit daunting to try to do those sorts of things.

JD: Sure. And that piece that does companion with the Bach *Magnificat* that was just to proceed the Bach *Magnificat*?

MW: Yes, yes, so that—or was the Bach *Magnificat*, I can't remember if the Bach was first? I think they did the Bach first and my piece was second, I think?

JD: Right.

MW: So, then, actually Brady Allred recorded Soli Deo Gloria after that, and that might just give you, matter of fact, I think you might be able to find a recording somewhere, that might just give you an interesting kind of a comparison with what I'd done in the past. I never felt like the piece that I wrote was wholly

satisfying/satisfactory, so I've never had it published or anything like that—

JD: Oh wow—

MW: I always felt like the last movement I needed to redo but I think there was some good things about the piece. I hadn't even thought about that piece for a long time until just talking about— Since I know how these things go and how you have to come up with information and theoretical explanations, so that is, you could use that as an example of that. And that's *Soli Deo Gloria* is the name of it. The interesting thing about that, they actually had Calov Bible of Bach where these texts were extracted from that I used and they actually brought this Bible to this event, and this was Bach's actual Bible where he had made annotations in the margins of the Bible, and I was able to go into a special room with white gloves and all those sorts of things, and I was able to hold and look and put my hands on the Bible, and all those sorts of things, and then they brought that Bible to the actual concert where this was with an armed guard, I think, so that people could actually see Bach's Bible. I think it's housed in St. Louis, maybe at Concordia College or something like that. Anyway, this project was really an

interesting project, and I probably need to go back some time and revisit the piece and revise it.

JD: Well, I've been in contact with Brady Allred. I've been in contact with him several times, very nice gentleman and I bet he might have the score or a recording of it that I could access. That would be wonderful. Just two more questions if you don't mind.

MW: Sure.

JD: In relation to time signatures, those directly translate to the Vaughan Williams going from the prologue into the Vaughan Williams and out of with the use of 3/2 and 2/2, and I am quite confident that you made those match as well, would that be accurate?

MW: Yes, yes.

JD: Great. And a quick question about *Let peace then still the strife*. Of course you know the Vaughan Williams is about war and peace and you began *Let peace then still the strife* with gentlemen—

MW: Yes.

JD: Was there a reason in the history of war during that time, did you begin with gentlemen for *Let peace then still the strife* to not "imitate" but to foreshadow maybe men coming home from war? That just seems—

MW: Well, I think you could look at it like that, but the main reason why I started with the men and not a woman because the Vaughan Williams ends with a woman singing, and I thought I didn't want another woman singing after that so, again, that had to do with texture and with the feel of it and felt like if another woman or women were singing after that it kind of takes away from the, again, organic feel of it and so that's the main reason I it start with a man and not a woman.

JD: Right.

MW: But in the context of what you said, I think there is some validity in that as well, because men have been usually the ones, until just recently, men have been the ones that have kind of bore the burden, of you know, of war.

JD: And, *Let peace then still the strife*, it's such a unique composition and it's hauntingly beautiful and the way you use the raised fourth from the Lydian mode, I think, creates a sense of optimism harmonically, I believe—

MW: Right.

JD: Was there a reason you chose the raised fourth throughout?

MW: No, no, it's just again how it came to me. Again, just being organic. Not really thinking "Oh, I'll do a piece with a raised fourth." Although, the raised fourth and the raised seventh are, I think, both characteristic of my other music as well. I just tend to go there. Don't ask me why, but I do. You know another thing you may find interesting is that I did this piece and then the prologue, but both pieces, I think both pieces were very successful. You know, a composer can't always say that everything they write is totally successful, and I think if you could be really honest you could say "Well, some things work better than other things", so on and so forth, but this is one where I felt like everything came together and it was exactly the way I was hoping that it would've been, and so with that success, we came home and we had been in Salt Lake City at the Tabernacle, which is the home of the

Tabernacle Choir. It was under renovation at the time. Complete restoration, if you will, of the building. So we were just approaching the rededication of the building and Craig, again, to his great credit, suggested that I should write something for that and he'd also said after having done this piece, "You know, you should really think about taking the first movement which, of course, is the *Requiem* text, and making a full-blown *Requiem* from it. And so that's exactly what I did. And so my *Requiem* is really based thematically on that first movement, and if you know the *Requiem* at all that first movement comes in much like Brahms does with his *Requiem*. The first movement comes back in to the last movement.

JD: Right.

MW: So, anyway, I was just throwing that in in case that's information that's helpful to you as well. Because I know how these things go.

JD: Yes, absolutely. Well, thank you, Dr. Wilberg. You are such an inspiration to me and your choir and orchestra, they mean a lot to me. I've watched you over the years—

MW: Well, thank you.

JD: I'm honored to be able to talk to you this morning. Thank you for your time, and I hope that you have a blessed afternoon.

MW: Well, thank you. If you need anything else, just let me know. If you find a few holes in your information and need to speak again, I'd be happy to do that and I hope I'll be able to see your paper when it's finished, and I would like to have a copy.

JD: Yes, sir, thank you so much and thank you for your time.

APPENDIX X – PHILLIPS INTEVIEW

TRANSCRIPT OF INTERVIEW CRAIG PHILLIPS

Interviewee: Craig Phillips (CP), Musical Associate at All Saints' Episcopal Church – Beverly Hills, CA.

Interviewer: Joel Dunlap (JD), researcher

Date: August 30, 2019

Location: 2 Highlander
Hattiesburg, Mississippi

JD: Good Afternoon, Dr. Phillips, my name is Joel Dunlap. My dissertation is based what I am calling "companion compositions." Can you speak to me about your companion composition *Dies Gratiae: Requiem Reflections* that serves as a companion work to Fauré's *Requiem*. The publishing website gives immeasurable information that I am able to use but for the purpose of this interview if you can give me a background of how this came to be and what is comprised of?

CP: The background is that a friend who is a conductor, Keith Weber, had programmed the Fauré *Requiem* for a concert that year and he was looking for something to do along with the Fauré and, as you know, the work has somewhat unusual orchestration. It's all low strings, no violins, except for one solo violin, so there are very few pieces that match up in this regard. This was his idea. He also had a friend who was a poet from Dallas who he commissioned to write the poems and they are based on the reflections from the passage of the *Dies Irae* text so each movement actually is in quite contrast to the *Dies Irae* sections. So I set his six poems, but I also created a prologue before each one of the movements and those are in Latin and uses sections from the *Requiem* text. So you get that and then you get the reflection on that for each movement which

are starkly different from each other. I also have a program note that I can send you along with the poets program note.

JD: And since Keith Weber programmed Fauré's *Requiem*, you are confirming his main concern was to continue with the concert program with that specific orchestration.

CP: That is correct.

JD: Did Weber provide you with any thematic ideas in the orchestration that he wanted to see in the commission that you could provide?

CP: Not musically thematic, but wanted something that would be *Requiem*-based idea. I believe they did it on All-Saints weekend of that year [1997]. So that was continuing the theme of the Requiem and so he commissioned the poetry for it as well.

JD: Had you met the poet, John Thornburg, before?

CP: No, we were in touch a number of times primarily by email. We never actually met but he was very helpful.

JD: Did he provide you with textual ideas prior to you setting the music?

CP: Yes, he provided the poetry first and then the music.

JD: In the commissioned order, does your work follow the *Requiem*?

CP: Yes, as I recall, that is correct.

JD: And they premiered it in 1997?

CP: Yes, October of 1997.

JD: And do you know of it being performed in conjunction with the Fauré since then? Have people tag-teamed on to this idea?

CP: I think so. I went to a performance in La Jolla, CA when they did the same thing and it's been performed in England. And I believe there was one in Brooklyn of last year.

JD: Was it Keith Weber's idea to introduce to John Thornburg in relation to the text, the prologue and the reflection that would follow?

CP: I believe it was my idea to do that. Because the poems are reflections on the sections from the *Dies Irae* text. I wanted to be able to point that out musically.

JD: The *Dies Irae* is the only section that Fauré did not set in the *Requiem*.

CP: That's correct.

JD: I believe it's very unique that you tied everything together with including the *Dies Irae* text. And the baritone soloist in the Fauré is quite prominent. Did you continue the same use of soloists in your work as well?

CP: Yes, the baritone has several solos. Some of which are prologue sections and the fifth movement is a baritone solo. And there are two soprano solos also in the piece so that's different from the Faure. But I believe, as I recall that's how we wanted it featured in the performance.

JD: Correct. So your work is six movements and is approximately 40 minutes in length?

CP: Yes, about 40-45 minutes in length.

JD: Great. So that would definitely complete a concert program when paired with the Fauré.

CP: Yes, correct.

JD: Do you think, in today's concert setting, it may be quite difficult to find a piece that may be of adequate length. Do you believe there's a need to have a companion piece to coordinate with a smaller mass after hiring an orchestra or soloists for a full concert? Is there a need for further research or to help encourage composers to write music to act as companion compositions?

CP: Yes, I believe there is a need if composers are interested in doing it. Depending on the piece, it certainly can be done. I thought it was a really interesting challenging.

JD: Yes, absolutely. I have only found a handful of other composers who have done the same thing to compose a work with the specific intent to go along with another composition. Your website provides a great amount of information for your composition.

CP: I will also send you a detailed copy of the program notes.

JD: Yes, that will be most helpful. Thank you for your time, Dr. Phillips.

APPENDIX Y – LAVOY INTERVIEW

TRANSCRIPT OF INTERVIEW WITH THOMAS LAVOY

Interviewee:	Thomas LaVoy (TL), composer and arranger
Interviewer:	Joel Dunlap (JD), researcher
Date:	Tuesday, August 13, 2019 at 2:00p.m.
Location:	2 Highlander
	Hattiesburg, Mississippi

JD: Good morning, Dr. LaVoy, My name is Joel Dunlap, and I appreciate your time in speaking with me. My dissertation is about "companion composition," and I believe that *In Heaven, Hereafter* is a companion composition to Benjamin Britten's *Rejoice in the Lamb,* and, if you could, please provide us with a history or an origin of how that came to be. Perhaps we could start with that.

TL: Yes, sure. Initially, I had discovered Britten's *Rejoice in the Lamb* at Westminster Choir College with the Williamson Voices with James Jordan [which was] when we performed that, and I was floored by it. Up until then I had never heard the piece, and there was so much in it that I thought was so unusual in the context of choral music, and parts of it are quite dark and delve into unusual territory, particularly considering who wrote the subject of the text – Christopher Smart. I was fascinated by that. I knew at some point I wanted to do something with it. It wasn't until many years later when I was living in Philadelphia, and the house I was living in had this sort-of etching hanging on the wall in a frame, and it had this nursery rhyme in it and a picture of a women flying through the air with her chickens. After some digging I found out this was a woman named Nancy Luce and that she wrote poetry. On top of that, she lived in this cabin on the island of Martha's Vinyard, Massachusetts in the 1800's and wrote all this poetry

about her beloved chickens and she was a folk hero to the people of the island, even today. And back then she was seen as this old crone who lived in the woods. And so I don't exactly know how it happened, but I felt there was a kinship between her writing and the writing of Christopher Smart more than anything. There was one passage in particular, "Haste sovereign mercy and transform their cruelty to love; soften the tiger to a lamb, the vulture to a dove and hen." And that's in the seventh movement of *In Heaven, Hereafter*. That passage really made the link for me between Christopher Smart and Nancy Luce, and then I just kind of decided to do this large-scale piece that was going to be a companion piece to *Rejoice in the Lamb*.

JD: All eight movements of your composition are based on her poetry, correct?

TL: Yes, that's correct. I have made slight alterations to the text and reordered some things, because it was heavily written in the dialect and so I kind of modernized it a little and I had to wade through all the different editions of her poetry. She did prints of these works and would sell them to tourists that would come to see her out in the woods. I went to Martha's Vinyard History Museum and did a

research trip there and had to collate all these different versions in my mind and that's how the libretto was formed.

JD: The commission came from the "Nancy Luce Consortium" which is based on seven choirs, is that correct?

TL: Yes, that's correct. That was my own doing. My concern with the project was that it is difficult to make a living as a composer. And I realized this project of twenty minutes in length would be a significant and it would be a "passion project". It would also be great to have an income from it. It was difficult to have one choir to agree and I decided to do it as a consortium instead.

JD: Tell me about what you did musically between the two works: I know they share similar instrumentation, requirements with voices, etc. Did Britten influence you to compose something that would be compared or similar between the works?

TL: Yes, there are definite "nods". It's definitely my harmonic language. One of the movements in the Britten has a specific intervallic pattern as a "nod" to Britten. One of the movements that I borrowed from most *For I will consider my Cat Jeoffrey*,

JD: Yes, the second movement.

TL: In the first movement of the three that are about the chickens titled *Tweedle, Tedel, Bebbee, Pinky,* I kind of borrowed some of the contour and whimsy of the *For I will consider my Cat Jeoffrey* movement. More than anything I think there is a sense, well it starts quiet and then there's this faster, big movement, and then it descends over time into this real darkness of him being sort of imprisoned, and the sense of being put upon and being oppressed. And I wanted to mimic that descent over the whole piece so by the time you get to the third chicken movement, which is *Beauty Linna,* it's really in the grave. But the great thing about the Britten is that it rises out of that so beautifully. And so I have done something similar. The only real difference to the contour of the piece, the macro form, I end on more a dark note than he did, because he ends with second repeated "Hallelujah" moment. And I kind of bring it back down to a moderately depressing note.

JD: Absolutely. And is there a reason you kept the number of movements between your composition and the Britten? What would be the length of your composition?

TL: It's about twenty-two minutes. It depends on how quickly people take the fast movements to be honest. I have found with the performances it's generally twenty-two to twenty-five minutes. She [Nancy Luce] wrote so much about her chickens. And so I feel like the Christopher Smart *Jubilate Agno* snaps from idea to idea really quickly, and I feel like Nancy Luce's poetry, in some ways, needed to broaden a bit more. But the eighth movement was certainly a correlation.

JD: Yes. And with the commission was there a specific order for the concert program? Would the Britten fall first? What would be the best way to program it?

TL: I believe it could go either way. It's meant to be paired with it, but I'm sure it could be programmed either way. Since this piece is new, I'm holding off on publication with this piece until the full run of performances is done. Perhaps by then we'll give a suggested order.

JD: Right, absolutely. And what would you think would be the most unifying characteristics from your influence of what Britten did? When you hear it on a concert program and those are programmed together, what unifying characteristics can the audience pull from

that would be most important to you that would combine the two works together to classify them as “companion”?

TL: There are so many. I believe primarily the cantata form is interesting to me because I find almost all cantatas extremely boring. It’s one of the reasons I did this. To make a contribution to the medium that was a little darker and weirder, and I think what you’ll find with both the Britten and my piece is that there are moments of bone-chilling darkness and weirdness. My favorite movement of the Britten “silly fellow” you can really imagine being in the asylum, and I think for the Nancy Luce piece those dark moments of her being alone in the cellar. It’s this closed-in deep dive into a person and I think that’s something that’s really unifying for the two of them. It’s a deep plunge into someone’s sorrow and how they come out of that. I also think the sense of drama. In Britten’s case there may be some theatrical element to it even though it’s not actual theater. There’s the Saint Nicholas piece that has a story. For my output, I really have a kinship with storytelling. I really think both those pieces have a real story as opposed to a narrative art.

JD: Yes, right. And tell me about the companion piece you wrote for Mozart’s *Ave Verum Corpus*.

TL: Yes, more of a direct sense. Yes. It was literally commissioned to be a part of the same piece. And there were two of us doing it also.

JD: And who commissioned this work?

TL: I believe the Aberdeen Choral Society? It was in Scotland. John Frederick Hudson and I did our Ph.D.'s at the same time in Aberdeen and they asked us – I believe the conductor of the orchestra – stated it would be neat if we did two or three versions and did all three as one, big piece. So I sort of played off of the end of the Mozart and then John played off of mine. That was interesting working with another composer doing two new companion pieces all in the same piece of music.

JD: And I've looked at the score and it seems as if they can program the three selections separately. It is quite interesting how it is, indeed, a seamless segue from one into the other to make one large composition from that.

TL: I also have a third companion composition that correlates with Bartok's Romanian Folk Dances. The work is titled Tänka na Véshu.

APPENDIX Z – FOWLER INTERVIEW

TRANSCRIPT OF INTERVIEW WITH ANDREW FOWLER

Interviewee:	Andrew Fowler (AW), Lecturer at Coastal Carolina University
Interviewer:	Joel Dunlap (JD), researcher
Date:	Monday, August 12, 2019 at 2:00p.m.
Location:	2 Highlander
	Hattiesburg, Mississippi

JD: Good afternoon, Dr. Fowler, my name is Joel Dunlap and my dissertation topic is based on companion pieces that have been specifically written to coincide with another work. Can you tell me about your composition *Freedom in the 21st Century* and give me the background/birth of that composition, a history of the work.

AF: Sure, I believe it was in '10, but it was a piece, I was composer-in-residence for a decade with the Carolina Master Chorale, which is here in Myrtle Beach. It's a master chorale that still has Tim Koch as the director, who's always interested in new music, so we had a really good relationship going, and he would tell me about the programs for the upcoming seasons. So often we would come up with ideas that he supported, as well as my suggestion, "I would love to write a piece that would use these instruments," because for me as a composer to have an ensemble of highly-qualified musicians is a real joy, and so it enabled me to write a piece of music that would serve a couple of purposes: it would serve the Carolina Master Chorale giving them a premiere and it would serve me as a composer and my artistic desires are to expand as a composer to use my craft to reach people. It's all about reaching people. So the *Freedom in the 21st Century*, I was quite interested in poetry and specifically works that are inherently important to the

area wherever I'm residing. I actually grew up in Myrtle Beach where I am living now. I've always admired things of composers such as, well it's that 20th century compositional school that take local folk songs or the culture of the places where that composer resides. I like to take the historical stuff from where I am. In this case, the place that led me to the text was a woman named Marie Gilbert. She's local and she published several poetry books and contacted her and she agreed to let me use her poetry. And I was attracted to the idea of *Freedom in 21st Century* because we had just begun that century and so that was interesting. The connection on the program was with Menotti's …. Which also brings in really good singers. So what I did was clone the orchestra and the mezzo-soprano as parts of my piece, and that was my starting point. The wonderful mezzo, Janet Hopkins, was coming for this gig, I focused a lot of the pieces of *Freedom in the 21st Century* on arias/choral works and kind of ways in and out of operatic sort-of tradition. Mahler was a good starting point for me since he integrated orchestra with voices, and harmonic language is also something similar. The other thing I try to do as a composer is that if I know a piece is going to [inaudible] I try to match the compositional mood or gist that would complement other things on the program. As a composer I'm interested in my music reaching the audience. In today's world you only get one shot at a piece.

The other thing is that the entire concert creates a nice aesthetic whole so that you get an arch in the movement of the music as it unfolds.

JD: And the Menotti that was on the same program as yours, that's roughly forty-five minutes in length, would that be accurate?

AF: Yes, that is correct. Tim Koch also added *Adagio for Strings* by Samuel Barber on the program with a string quartet. And I actually wrote a piece for the string orchestra called *Blue Moon Tango,* and that goes with what I was talking about with sort of "marrying" the works and then *Freedom* came through to close the concert. I think it went very well.

JD: And so they performed all nine movements of your work on the same concert program?

AF: Yes, I'm sorry I don't have a recording of it.

JD: And so roughly how long is your set of nine movements?

AF: Probably about thirty-five movements. Each one about four minutes long.

JD: When thinking about something to compose to go along with the Menotti as a companion piece did you take into account the length of how long you wanted a work to be or did you or Dr. Koch say "To fill out a concert program, why don't we make it thirty minutes in length or forty?"

AF: Actually it was not. I felt like I could compose a piece as long as I wanted to and so it just turned out that I chose to couple the front end of the concert with the compositions at the end. The Barber/Menotti was the first half. I did not have a constraint with time.

JD: Between your masterwork and Menotti's, what would you say would be the most significant connection between those two that would like those two together?

AF: The orchestration. The thematic material of the Menotti is unique based upon these poems. I had no interest. My own interest was expressing these poems and that led to the way the music unfolds.

JD: In your "Songs of Travel" with baritone and piano as a companion work, can you tell me more about the origin of your song cycle?

AF: Yes, I really enjoy the Robert Louis Stevison's *Songs of Travel*. It's great for imagery. There were a lot of them, of course, the Vaughan Williams' song cycle, but there were others I wanted to set. There were two ways this piece came about: I used a short cycle of the *Songs of Travel* in the [Carolina] Master Chorale. And then when soloist, Jeffrey Jones was planning to do the *Songs of Travel* with Vaughan Williams, I said [inaudible] this short cycle, I'd be happy to arrange for you and piano, so he liked the idea and said, "It's [Vaughan Williams] just not long enough so I wrote three more songs so that it ended up as an epilogue so it's a nine-movement song cycle so these pieces, I intentionally tried to create some opposition between the Vaughan Williams and my pieces so that when you hear *The Vagabond*, I wanted to give *The Vagabond* a completely different groove and texture, so I gave it a ragtime feel, and that kind of plays out throughout the whole cycle, where if it seems slow in the Vaughan Williams, I'd switch the tempo and play around with that, and so you get this really interesting conjunction between the text of Vaughan Williams and my setting, which about half of the same and the other half are different. For me it makes it an interesting juxtaposition. And Jeff and Philip

who performed it a lot got a lot of mileage out of it, I got to hear it in Sydney a couple of years ago.

JD: And so, you can confirm that he [Jeffrey Jones] approached you about it [Vaughan Williams] not being long enough?

AF: Yes, it was not long enough for him. And so I said "I'll write some more songs". And I found that these new songs kind of balance out the whole cycle and so some of the songs I wrote earlier, I positioned a little later in the cycle so that they would flow better.

JD: Thank you for elaborating. Do you think there is a need for composers in today's concert setting to write works that can act as a companion piece to a smaller composition or mass that may just be 30 or 40 minutes in length? It may not be adequate in length to fill out a concert program, do you think there is a need for companion works in our society today?

AF: I like the idea very much. I think a lot depends on the resources and the interest of the artistic director and the ability to add a companion piece. That's why it was really good to work as a composer. I'm always eager to fill the need for a performer's

program and I've done that many times. I've been pleased with the amount of music I've written. The composer wants their music to be communicative. It's a very convenient way to draw in people from the community, because there's always been this edge which is better when you have a living composer, because it brings the best aspects of a live concert.

APPENDIX AA – WEAGLE INTERVIEW

TRANSCRIPT OF INTERVIEW WITH DEREK J. WEAGLE

Interviewee:	Derek Weagle (DW),
Interviewer:	Joel Dunlap (JD), researcher
Date:	Friday, September 27, 2019 at 2:00p.m.
Location:	2 Highlander
	Hattiesburg, Mississippi

JD: Good afternoon, Mr. Weagle, my name is Joel Dunlap and my dissertation topic is based on companion pieces that have been specifically written to coincide with another work. Can you tell me about your composition *Serenade* that serves as a companion piece to Britten's *Serenade*?

DW: Sure. I was actually in undergrad when I first met my friend that I wrote this piece for, which is a horn player. I am from a very rural part of Massachusetts. I was a state school at the time and composition was something that I ever thought I would pursue seriously it was just something I had fun doing. Someone from the outside of the rural bubble came in and showed me what the world of composition could be like and I was very fascinated by that. He and I talked throughout our three years of working at the same organization about me writing a piece for him. One of his favorite pieces of all-time was the Britten [Serenade]. He did it on a master's recital and a couple of other concerts several years ago. And I very much love vocal and choral music. I love doing vocal/instrumental works so that was very familiar with me and comfortable. In 2015, I had just premiered a secular mass, titled *Earthrise Mass,* which I spent a couple of years writing. So this was the next progression of my level of maturity with my voice and using those skills I had self-developed to write this piece when

I first started my master's degree. So it was an easy fit to take the model of the Britten which is such a fantastic piece and uses such amazing texts as the model for this [my] piece. And I love picking out texts. It's just something I like to do for fun.

JD: Right –

DW: And there were a couple of the texts in the Serenade here that I had wanted to set for a long time and didn't really have a reason to. Or I didn't have the right music for. Frost's *Acquainted With the Night* was one and *The Moon is Hiding In* [Cummings] was another and I really loved those and didn't really have a place to put them and so I put them here. It just so happened that all of these texts coalesce together into a cohesive six-movement piece that sort of followed the same model of the Britten in terms of its overarching architecture.

JD: Yes, absolutely. And I think it's quite interesting that for the Britten he uses British authors for his composition and for yours you've used probably the most well-known authors of our time to be the basis of your work. The individual that approached you about the work is John-Morgan Bush, is that correct?

DW: Yes.

JD: And so when he approached you his main interest was to have something to coordinate with the Britten – a specific intent?

DW: Yes, that was the dream for the work all along. It actually hasn't been done yet and having performed the piece, he's done two performances of the piece. There was a workshop premiere in 2016 at my alma mater where he taught at the time which was very much like a workshop and rough. And then I did an edited it and did a second performance when I was at NEC [New England Conservatory] of movements 1, 2, 5, and 6. This past Wednesday is actually the first time the *Serenade* has been performed in its entirety. Ball State University in Indiana actually just performed it Wednesday and they are taking it on tour in Florida next year.

JD: Oh wow, how interesting.

DW: Yes, so they are the people that sort of owned that performance. The thing we realized is that, well first of all, it definitely is conceived to be on the same program as the Britten to make up two halves of a whole program. Realistically the same horn player would have to be an absolute bad-ass.

JD: That's correct!

DW: John-Morgan is a really phenomenal and he stated that it would take me a good year to practice to be able to do these two against each other.

JD: Right.

DW: I personally don't like writing a lot of tenor solo music. I'm also a baritone so I find it most comfortable when writing solo music to write for my voice. So a lot of this piece was written secretly for my voice. But I have access to a lot baritones when I was at NEC who were willing to perform these works. So I went with what I had and I think it worked really well. I think the benefit I had with doing it someone that actually approached me for the instrument was a horn player. And I believe that Britten was actually approached by Peter to write his *Serenade*. You've probably noticed that the voice part is very much written for Peter Peers and the horn part is not entirely idiomatic and it's actually a little obnoxious in a couple of places. And so I had my voice to go off of and I was writing with hornist in my pocket so that's why I felt really good going in to this project.

JD: Correct. And did you and John-Morgan join together to pull compositional characteristics, themes or motifs from the Britten and nod your head at what Britten did? I know you have similar orchestration with the use of the horn and sharing in that manner. But were there subtle characteristics that you pulled from the Britten to include in yours?

DW: Yes. Well, first of all to speak to what you said first. John-Morgan didn't have a lot to do with the initial conception of the piece. What I did first was assemble the text and detail out what the thematic mood of each movement was going to be. And the second movement wasn't the original text I had chosen. I had done another Emerson piece that didn't work. And so I showed him all the texts together with that outline and he said this is amazing. He loves American transcendental poetry. I went along with that and I actually completed the work in seven weeks. This had a lot of great momentum because this was a transition area in my compositional voice so I had a lot area to capitalize on there and so Britten is rich in motivic and thematic things to draw from and expound upon.

JD: Right –

DW: So one of the things I had in mind was the relationship of a second. There's a lot of direct modulations that utilize those types of relationships in the voice leading or in the entire harmonic structure in general.

JD: Right –

DW: A lot of enharmonic switches over into a related key area – those were techniques that Britten used a lot in Serenade that I grabbed on to because there's so much you can do with those small things. And I wanted to restrict myself to that just so it wasn't a carbon copy of the Britten. Normally I like to pull things apart and extract them and take entire melodies and re-piece them and do all these things. But this one really is its own work that's inspired by the Britten by more of a derivative work.

JD: Absolutely. And from the program notes the revisions were completed in 2015, is that correct?

DW: Yes, that's correct. It was written in September-October 2015. In '16, I did the workshop in April. In that fall, I rewrote the piece to

involve a harp. Which wasn't originally in the first version and I pruned down the string orchestra parts because it really called for mobilization of a 25-piece orchestra that sort of defeats the purpose of this being a chamber piece.

JD: Right.

DW: Originally it was 4.4.3.3.3 or something like that and I realized it was never going to be performed that way. So I minimized it and it's now 2.2.2.1. So nine players and a harp which is more doable. And I thinned out a lot of the parts when I did the re-edit. Things are a lot cleaner and clearer. I opened up the voices throughout. A lot of it seemed like muddy waters. So I did another performance at NEC in November and then I went back in '18 and cleaned the score with basic editing to submit it to the International Horn Society's competition where I received Honorable Mention for the work.

JD: That's wonderful!

DW: I was excited to receive the recognition.

JD: That was exactly my next question about editing. Looking back, do you regret adding or not adding something within the work?

DW: Being a musician yourself, you know that we are never 100% pleased.

JD: That's correct!

DW: One of the things that I have a habit of doing with my pieces that I've come to be ok with – it takes me a long time to be convinced that it's what I meant to write because notation is such a crude analogy for what we are imagining in our minds. There are times where I'm hesitant to dig into where "I" wrote the piece or "Finale" wrote the piece. Finally, four years later, I believe I'm to the point where I feel like the piece is what it's meant to be and what it needs to be. It's definitely the first super-substantial that I have written. As far as things I wish I had approached differently, I believe the Poe movement, the Episodes, could've gone several different ways than how it was composed. The third section about the alarm bells – I'm still trying to figure out how that sits with me. Because I feel like it's a little too obvious. One other thing about that movement in section 2 (the wedding bell

movement) is almost a transcription of a piece I wrote for a bridal march I wrote for a friend. It keeps returning to the bell motifs.

JD: So it's a companion piece within a companion piece?

DW: That's correct!

JD: That's interesting. In terms of time duration yours is set at approximately 25 minutes in length and the Britten is roughly 30 minutes in length and I believe that would be most helpful for a concert where you could program both masterworks and fulfill or complete the concert program. Do you believe there is a need in today's concert setting to have a companion composition to be programmed with smaller extended works? Is there validity to this idea?

DW: I don't know about the word "need." When I was working at the League of American Orchestras and this is a conversation that have had. I love companion pieces. A lot of what people do nowadays is reframing. I believe it's the best to get our audiences involved. It's all about narrative and you don't necessarily have to take a piece for the composer says it is. I would be the first to say, that as a composer, you sometimes miss the forest for the trees. You

don’t see what this could mean to other people and connections that could be made. Just because I was making something that is a companion piece to Britten’s I can see my piece being on any number of programs or narratives because it doesn’t have a specific meaning of what it was trying to say. There is definitely validity to creating pieces that are based on these tried and true and beloved pieces of repertoire that tell a modern story that people can relate to or a community can relate to. Looking through a different lens.

JD: Absolutely. I completely understand and agree that we need to reach our audiences and community. Thank you for your time Mr. Weagle. I have enjoyed our conversation and have enjoyed learning more about your work.

DW: You bet. Thank you and let me know if I can be of further help to you.

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